NOVEMBER 2, 1910

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THE NEW YORK DRAMATIC MIRROR

SARAH BERNHARDT

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The New York Dramatic Mirror

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Concerning Criticism

MEN IN HIGH PLACES have recently discussed dramatic criticism both as to its ancient and present ability and utility. Dramatic criticism is always under discussion for that matter, with little result. If criticism had any uniformity, beyond the casual and superficial agreement of writers on the merits of a given play, it would not, of course, give rise to matters of disagreement among writers or thinkers who at least officially are not critics.

But the discussion of critics that has attracted attention lately has differed somewhat from the perennial discussion, which so often is based upon personal grievance. It rose at the conference of the Institute of Journalists at the Guildhall, London, and was participated in by some noted men, among them being Sir EDWARD RUSSELL, himself one of the most accomplished of English critics.

Sir EDWARD RUSSELL had in mind criticism at its best when he declared that good dramatic criticism is a powerful factor in the usefulness of the press to the community, in that it improves social customs by creating a habit of judicious playgoing; that it encourages literature; that it stimulates and challenges art; that it inspires and corrects taste; and that it rationalizes and cleanses morals. He also held that its reflex influence on newspaper work is of potential value; that in opening an outlook toward literary and artistic beauty it imparts elegance and thought to the output of newspaper pens, and that it has often educated the 'prentice writer.

Sir EDWARD RUSSELL quite significantly added that on many "even spirited" journals merit is not exacted by the management from its dramatic critics, and "controlling editors are apt to be negligent and contemptuous." Critics on too many newspapers in this country are blamed for the errors in judgment of their superiors, who insist upon writing down to the lower intelligence among readers instead of lifting such intelligence to a higher level of appreciation. Editors are so shortsighted in this that they take no account, in such a policy, of readers higher up in the mental scale that they grievously offend.

Too many newspapers and too many magazines show a dead level of colloquialism and mediocrity in all their departments, following a policy to write on every subject as TOM, DICK, and HARRY talk in every-day contacts. There are occasions sufficient in journalism to please the mob and still present matter of finer fabric for readers who want something better, and dramatic criticism is one of the arts that should be cherished and maintained in its best estate for just the influences that Sir EDWARD RUSSELL notes as consequent upon such criticism. And this distinguished English critic notes another reward of the better criticism. With wit and enterprise, he says, a dramatic critic may use the material constantly passing through his hands for his own honor and glory more successfully than in any other journalistic work. Examples of this are seen in critics who have a free hand and seriously consider their function in all its wide relations.

Still another matter was touched upon by Sir EDWARD. That was the extent to which changing times produced changed dramatic methods. This, he thought, could be easily exaggerated. But the extent to which some critics indulged special bees in their bonnets as to construction, or aim, or classing of dramatic work would be difficult to exaggerate. As to this it may be added that, although the drama has changed and is changing in theme, subject and purpose, there are certain laws which control it as laws control achievement in other arts. These laws are basic and essential, and may not be varied beyond certain innovations that relate vitally to the particular subject treated or the manner of its development.

As for criticism, again, it may be said that while much that passes for it has degenerated into mere "reporting," the exercise of the real critical faculty—possibly because of the rarity of that exercise—still commands the appreciation and admiration of a large body of playgoers. Personal characteristics in writers who stand as critics—style, wit and imagination varied in the individual—of course have much to do with the distinctive followings of such writers; but the display in any one of them of a comprehensive knowledge of the drama and its exponents, the ability to differentiate art from artificiality, and to name the merits and describe the defects in play and acting, please a very large number of readers who might, if they set about it, themselves give a good account of themselves in a critical capacity. The number of playgoers of this class is much larger than newspaper editors imagine. If editors, who to a great extent dictate the spirit and scope of what is commonly called criticism, but which is not criticism, had knowledge of the contempt in which the "popular" writing in this line is held by a mass of persons, they would adopt the better policy of earnest consideration of plays in their columns, thus bettering the taste of the multitude to whom their writers descend, and still have plenty of subjects that might be written on the level of street conversation in commonplace association.

Misdirected Emotion

ONE WOULD SUPPOSE that the sense of humor is in some respects alike in all humanity—excepting, perhaps, the American Indian and the Chinaman. But KATHARINE ROOF contends in *The Outlook* that the once treasured American sense of humor has deteriorated under the influence of immigration until its effect is contrary to that formerly enforced.

The deteriorated or hybrid character of our sense of humor, she insists, is most noticeable in the theatre, especially when the play is one designed to appeal to a more mature taste than the average production caters to. And Miss ROOF illustrates her contention by citing speeches or episodes from various plays and the manner of their reception by the average audience to-day in New York. Thus a predicament is almost always taken for a joke, no matter how serious its real import may be; all retorts, no matter how bitter, or tragic, or heart-broken their character, are regarded as repartee designed to call forth mirth; and pathetic responses which illustrate a character unhappily dealt with by Fate or circumstance may be depended upon to inspire laughter in many who make up audiences.

Thus, Miss ROOF holds, native wit, for instance, once characteristic, and once appreciated to the full, now falls upon persons "whose so-called sense of humor takes the form of an uncouth flippancy—a type of mind that stares blankly in the face of the real article and laughs noisily at the things that should command respect," and she attributes this to a difference between the type of the average citizen to-day and the average citizen of a generation ago. The masses that have gained citizenship here are different from the native, and even the second-generation product, evolved from a polyglot population, is very different mentally from the original American. The acquisition of Anglo-Saxon standards by these newcomers and their descendants is in a measure superficial, and in the expression of the emotions this surface grasp is evident. "Even the audience at the cheap melodrama," adds Miss ROOF, "shows evidences of becoming tainted with this sophistication of flippancy. They can laugh now at the dying repentant villain and the innocent child depositing violets upon his bier. A few years ago this could not have happened."

The observations upon which Miss ROOF's conclusions are based were made in New York. A more thorough study of the subject might show that the eccentricity of taste in dramatic matters for which this metropolis has become noted has something to do with the emotional phenomena she describes. There is here an absolute variation from many standards that have obtained in the theatre, for reasons long discussed and easily understood.

Yet there is a deeper psychology in the case than that which Miss ROOF touches, and this has been pointed out by THE MIRROR more than once. All persons of a certain grade of intelligence and social habit that are drawn to the English-speaking theatre—no matter what their nationality or former environment—act similarly in emotional stress outside of the direct appeal of pure and objective comedy. They give way unrestrainedly to that which plainly provokes laughter. But they seem ashamed to respond legitimately to pathos or the more seriously-moving things in drama, and seek to shield real feeling by an artificial response, generally one of mirth. Thus, they laugh at matters which produce a contrary effect upon those of finer intelligence and appreciation. And this marks the difference, too, between the socially untrained and the sophisticated, the one being affected by all emotional appeals, yet not always appropriately responsive, and the other being so self-contained that any show of feeling, when it is permitted, accords with the sentimental invocation of the moment.

THE NEW YORK DRAMATIC MIRROR

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NEW YORK, ... NOVEMBER 2, 1910

A SPECIAL INTRODUCTORY ORDER.

The Mirror will be sent to new subscribers not at present on our books for 3 months for 50 cents, payable in advance.

The Usher

On Oct. 16, George Pomeroy Goodale celebrated the forty-fifth anniversary of his service on the Detroit *Free Press* as dramatic critic.

That newspaper on that day appropriately devoted a long editorial to Mr. Goodale and the event. Mr. Goodale is the oldest writer on stage topics in continuously active service in America—perhaps in the world. Among other things the *Free Press* says:

Mr. Goodale is fortunate in many of his endowments, not the least of which is a genius for hard work. By means of it he developed from a boy printer with a liking for the stage into a thorough master of the English language, a distinction acquired by very few even of those who are accounted successful writers.

Through his genius for work, the dramatic editor of the *Free Press* has performed a service that would have exhausted many a naturally robust physique and brain, simply because of its monotony of theme; but to-day Mr. Goodale is as keen and alert as ever he was. This ability to work has also kept him abreast of the times. By maintaining an open mind and retaining a readiness to accept whatever is best and most worthy in the newer school of dramatic art, he has avoided the pitfalls into which some others of the older critics have occasionally fallen. It is inconceivable that Mr. Goodale could ever grow old in spirit.

But mere love for work and the ability to perform it alone could not have made Mr. Goodale what he is to-day. It was fortunate for him, and doubly fortunate for the world, that his industry could call to its aid a keen intellect, a naturally lovable personality and a broad charity. These things were the foundations upon which his will to do, worked. As the years passed the man's faculties and graces became more and more obedient to the force behind them, more and more accurate in their grasp, more uniformly unfailing in their results.

As already indicated, Mr. Goodale is more than a critic of stage people and stage happenings. He is also an observer and weigher of people and of life, a kindly and charitable one, it is true, but none the less a searching one. It follows, therefore, that he is a philosopher. To this the persons who habitually read his "Kaleidoscope" can abundantly testify, for they find in it the thoughts of one who has studied the meaning and heights and depths of life from the typesetter's case, the reporter's table and the city editor's desk, as well as from the critic's seat, the thoughts of one who has studied as a man among men, as a lover and student of esthetics. Mr. Goodale's years and wide acquaintance have given him an inexhaustible stock of reminiscence and illustration, which often is far more forcible than dogmatic utterance. And he is never dogmatic, for, as suggested, his mind is always open to the acceptance of possibly unknown truth, and this attitude has little room for dogmatism.

It follows that Mr. Goodale is loved by the public, which, in proportion as it knows him, takes his judgment on things dramatic as sacred writ and his observations on life as the utterances of a sage. He is loved, also, by the actors, from the humblest to the greatest, by the playwrights from the beginners to the veterans. They seek him out to get his judgment on the interpretation of a part, a scene or a drama, and his opinion is listened to with respect.

All this is pleasing to read, because it is true. It is given to few men in any profession to serve so long and so ably as Mr. Goodale has served both his newspaper and the stage. And one of the most pleasing truths in the foregoing is that relating to this venerable critic's adaptability to the demand of the modern theatre. He is one of the critical masters of the past, but he also lives intelligently, sympathetically and usefully in the present.

♣

That is a pretty story of wifely and motherly love—and influence—that comes from Paris.

Rostand, making acquaintance with Aviator Tabunteau, had an aspiration to fly with him that his muse might be inspired to an effort that would surpass Chantecler. And young Maurice Rostand applauded his father's desire.

But Madame Rostand would have none of it. She opposed the plan with a determination that led to abandoning it.

"Rostand will not fly until flying machines become much safer than they are at present," is the resultant statement.

As though any muse could be inspired by an adventure from which danger has been eliminated!

♣

Coincident with the success of new plays in New York come fresh complaints of the ticket speculators.

Letters written to newspapers by indignant theatre patrons accuse managers—indirectly—of the evil that in some cases makes theatregoing in New York an expensive luxury.

Editorials in the newspapers, as a rule, also insinuate that managers are to blame for this abuse of an easy-going public.

THE MIRROR believes that ticket speculation can be stopped by managers—if managers are willing to make a determined fight against it.

But the newspapers that inveigh against managers as the persons primarily to blame for this nuisance forget that speculators are licensed by the city authorities, and that a question of petty politics enters into the matter.

This being the fact, the remedy is apparent. Not even the exigencies of local politics should give authority to persons who are a crying public nuisance.

♣

These four new English novels, announced consecutively by a London publisher, have been compared by Shan F. Bullock to the outlines of a melodrama:

ACT 1—"Howard's End."
ACT 2—"The Little Gray Man."
ACT 3—"The Pursuit."
ACT 4—"The Return."

♣

They are filling up the Hall of Fame. Eleven names were added the other day, including those of Harriet Beecher Stowe and Edgar Allan Poe, the votes therefor ranging from 51 to 74.

The smaller of these numbers of votes is required for acceptance. The Hall of Fame now includes 51 names.

In the latest voting, Edwin Booth received 80 votes, Edwin Forrest 2, and Charlotte Cushman 45. Eventually, no doubt, one or all of these great actors will figure in the gallery of the famous.

♣

The reprehensible and shocking state of feeling smouldering in some persons against a very popular novelist and dramatist is disclosed in this shameless observation by Frank Moore Colby:

"To express one's own tastes is reasonable, but to worry too much over others leads to a useless violence. Some wish to murder Hall Caine. I believe it would be inexpedient to do so, and possibly wrong."

PERSONAL

Rotary Photo. Co., Ltd., London.

GROSSMITH.—Among the foreign stars coming to this country this season is Weedon Grossmith, a member of the well-known English family of Grossmiths. Weedon is a brother of George Grossmith, Sr., and uncle of Lawrence Grossmith and George Grossmith, Jr., and was last seen here about eight years ago. At that time he appeared in a repertoire which included his own play, The Night of the Party. With him this time he brings only one production, Mr. Preedy and the Countess, by R. C. Carton, assured that its London success will be repeated here and that, therefore, other productions would be useless excess. Mr. Grossmith opened his tour on this side in Montreal and Toronto, both cities taking kindly to his play. It is rumored, however, that for the New York engagement the play has been thoroughly revised. Such revision should be made of most English plays which bid for American favor. That which pleases an English audience is often lost on their American friends, and many English plays which fail to live on this side might have been granted a new lease of life by Americanization. Mr. Grossmith opens at the Nazimova, Nov. 7.

HERNE.—Chrystal Herne is the unanimous choice of Richard Harding Davis, author of The Seventh Daughter, of George C. Tyler, managing director for Liebler and company, who will make the production of Mr. Davis's new play and of Hugh Ford, who will stage the piece, for the leading role in The Seventh Daughter. Last season Miss Herne was starred by the Liebler firm in Miss Philura, which never got to the cities. Reports from the road were so unanimously flattering in regard to Miss Herne's work that New York theatregoers were waiting with kindly curiosity for her New York debut as a star. Although disappointed in this pleasure, New Yorkers were convinced of Miss Herne's wonderful artistic growth during the past year by her splendid performance in the revival of Diplomacy at Maxine Elliott's Theatre, early this season. In The Seventh Daughter Miss Herne has the role of a naturally honest girl, who has been raised in an atmosphere of sham and trickery until she is almost incapable of distinguishing between the true and the false.

GENEE.—That nimble and graceful little dancer, Adeline Genee, will open at the Globe Theatre soon in her latest musical comedy, The Bachelor Belles. If Miss Genee's prenuptial statement still holds good, this will be her last appearance in New York. At the time of her marriage to Frank Isitt in June, Miss Genee announced her intention to retire from public life permanently at the expiration of her contract with Klaw and Erlanger. The contract ends with this season.

DANIELS.—Charles Dillingham will shake up his company in The Girl in the Train when that play leaves the Globe Theatre, Nov. 5, for Chicago and will insert Frank Daniels and Sallie Fisher in the cast. Mr. Daniels started the season in his last year's play, The Belle of Brittany, but closed after a short tour. Mr. Daniels will have the role of the judge. The possibilities of the role with Mr. Daniels are limitless.

JEFFERSON.—Thomas Jefferson, who succeeded his father, Joseph Jefferson, in Rip Van Winkle, will star this season in a modern play, The Other Fellow, by George Tottten Smith. He came to the Bijou Monday night. The Other Fellow will be Mr. Jefferson's first offering on the legitimate stage since his appearance in Rip Van Winkle.

RÉJANE.—There is a pretty story in circulation to the effect that Madame Réjane, while playing recently in Paris, broke up a strike of stage hands by inviting her friends—editors, artists, and critics—behind the scenes to do the neglected work.

THE MATINEE GIRL

PILAR-MORIN

WHEN a performance haunts you, drawing you back to it as does a face you love, or a voice that fascinates, that is a good performance. More, it is a great performance. Pilar-Morin in L'Enfant Prodigue has such power. The eye follows her about the stage, the ear hangs upon her utterances, as a lover about his dear one, or the moon the earth.

She has the magnetism of a great earnestness. A seemingly forlorn little figure in her beggar's costume, and all her outer semblance of a broken heart as the bedraggled Pierrot, she came out close to the footlights, her eyes ablaze, her voice with the ghost of its French accent quivering, when the audience stood after two and a half hours of gesture and silence, to cry "bravas" to her.

"They said that America is not ready for silent drama, but thank God they are mistaken," she cried.

It is a closed mind that she does not convince that pantomime is what the stage is seeking, the universal drama.

John Drew said to Pauline Chase and a bevy of pretty pink actresses at the opening matinee of L'Enfant Prodigue: "We have all had a great lesson in acting to-day."

Richard Mansfield saw Madame Pilar-Morin ten times and wrote sincere praiseful words. Joseph Jefferson saw the wordless play twelve times and calling other actors about him on the stage after the performance gathered the little five-woman-power actress into his arms and said:

"I want you all to know that I have seen L'Enfant Prodigue twelve times and I have learned more about acting from it than I ever knew."

Sarah Bernhardt gives as spiritual reason for her abiding strength and long tarrying youth the reason, "Interest is everything." For physical reason she looks to simple means. To a beauty expert, she said:

"I owe my figure, complexion, and bright eyes to something cheap and within the reach of the poorest peasant in France. Hot water, my dear! I think I should have been dead by now had I neglected my rejuvenating hot baths. A hot bath rests my nerves. A hot bath rests my muscles. A scrub in hot water with plenty of soap at night refreshes me and gives me sleep. Internal hot baths and external hot baths I believe to be the greatest secret of youth and beauty."

Eleanor Stuart, who plays so cleverly the opium fiend in The Deserters, came out of her dressing-room with every evidence of a chastened spirit.

"You seem down, Miss Stuart," said Lotta Linthicum.

"You would be, too, if you had my maid. She said to me just now, 'Miss Stuart, you remind me so much of Miss Patterson.'

"'Of Miss Patterson, the writer?' I asked.

"'No,' she said, 'of Miss Patterson, the murderess.'"

Gracefully and heartily Madame Modjeska wrote in her "Memoirs of Ellen Terry":

"Whoever has met Ellen Terry knows that she is irresistible and I liked her from the start. We had a chat and parted friends.

"I saw her in several parts, but I admired her most in Much Ado About Nothing, and in the last act of The Merchant of Venice.

"Her stage appearance was strikingly beautiful. The ease, the abundance of gestures, even the nervous restlessness that never leaves her, fitted the part, and her spirits, her sparkling repartees, the mischievous though good-natured fun, were captivating. I never saw a better performance; her Beatrice was fascinating."

Report from that nearly hermetically sealed sick room of Clara Morris's comes that there is a faint hope of recovery of her sight.

"I thought I saw a glimmer of light," were the faint words that caused hope to revive in the hearts of her watching husband and mother. A curious method of guessing the time has been learned by the woman who has known physical agony continuously, longer than most of us have lived.

"It's six o'clock, isn't it?" she asked rousing from her half coma.

"It lacks ten minutes of it," said her mother.

"Why?"

"Because the dog licked my hand. You always feed him at six and I knew he was asking for his dinner."

The unhappy invalid's husband says that the Clara Morris Holdings Company has been organized among wealthy men who do not want their generous acts known.

"The interest and taxes have been paid for three years ahead," said Mr. Harriott. "And the principal has been reduced by $5,000. The principal is now $25,000."

Eleven women remember agreeably a luncheon given by Virginia Harned eighteen months ago in honor of Geraldine Farrar, at the then Sothern home at West Sixty-ninth street, long the scene of most generous hospitality. Vivid among the minor recollections is that of the live favors perched in wee gilt cages, with a sprig of fresh lilac hanging plumelike over it, they found beside each plate. As a delicate compliment to the songbird guest of honor the cages contained songbirds, golden canaries that chirped throughout the meal. Some of these luncheon birds have died. Some have passed into the hands of caretakers for their nomadic mistresses. One only, Jerry Farrar Smyth, remains with his owner, W. G. Smyth and his sprightly wife, Sydney Smyth, have removed their household goods, of which Jerry is chief, from a hotel to an apartment. One of the privileges enjoyed with the wider spaces was hopping room for Jerry. But Jerry would not hop. His cage door left open for hours, Jerry fluttered down to the carpet, pecked about at the furniture a little, and flew back into his cage.

"That bird has less sense than most canaries." Mr. Smyth cast a severe glance at the yellow member of the family triangle.

"Not at all, Billy," returned his wife. "He doesn't like the Open Door, by gum!"

To Mrs. Daisy Humphreys, Blanche Bates turned over the keys of her picturesque white homestead on the Ira Bailey Farms last week when she fared forth with Nobody's Widow.

There was a tear or two in the star's dark eyes for the hilly farm with its evergreens, the log fires in the big open grates, the ebony faces of her loyal attendants, and the heavy brown rafters of her own roof tree, are objects of genuine affection to her. She has the homing instinct.

"Take care of Peggy," she called over her fur-wrapped shoulder as the motor car began its preliminary shudder.

"Yes, Blanche," and Mrs. Humphreys, sniffing a bit herself, patted the tiny pugnacious bull-terrier.

"And be sure to comb Zakkuri." Mrs. Humphreys nodded at the arrogant yellow Persian with the wicked topaz eyes.

"And"—But the motor was lost in a cloud of dust that dried the departing mistress's tears.

"Aphie James (Mrs. Louis James)," will be the explanatory names on the programmes of the dramatisation of Vera, the Medium, George Tyler last week placed in rehearsal. Mrs. James will play the high comedy role of Mabel Vance. No relation to "Ain't It Awful, Mabel?"

The closest and oldest friends of Neil O'Brien, long of the N. C. Goodwin company, attended last week a requiem mass at the church where his burial service was read a year ago, and with the widow visited his grave. The newly erected headstone bears his last words:

"Is there anything you want, dear?" asked his wife.

"Rest," he answered, "and peace."

A. H. Woods, who has several recent dramatic sins upon his conscience, would appear to be repenting in the first offering made at the Garden Theatre under its new popular priced regime. Mr. Wood sought to drive away the hoodoo that has so long perched upon the lonesome Garden, with an unctuous priest, a chapel, a stained glass window and a rosary, also with the hopeful "tag": "At sunrise every soul is born anew."

Still more effective in frightening away a theatric raven were the three bright youngsters in The Rosary, Edgar Murray, Jr., Billy Champ, and Eleanora Rella who provided the undertone of comedy beneath the sobs. Mr. Murray as the lovelorn youth who couldn't eat nor sleep and who walked the Garden and gazed at the moon, symptoms that frightened everybody until the priest discovered that it was only the old-fashioned malady of love, is a youth not merely of promise, but already of performance. He has a smile that a leading woman might envy.

One-piece frocks will be worn by the heroine of Boots and Saddles. In the early stage of that many adventured play a "neat white shirtwaist" had been suggested as part of the robing of the leading woman. The suggestion died at birth.

"I wouldn't wear a shirtwaist for any man on earth," asserted Miss Charlotte Walker.

"A kiss is nothing divided by two," is a laugh provoker, even for Monday night audiences, in Madame Sherry.

THE MATINEE GIRL.

JANE COWL.

Jane Cowl, leading lady in Charles Klein's new play, The Gamblers, is enjoying the best role of her career and is doing her best work. Miss Cowl is a most ambitious young woman. Finishing last season in Is Matrimony a Failure? Miss Cowl immediately went into stock work at the Hudson Theatre, Union Hill, continuing with that organization until she was called for rehearsals of The Gamblers. Such strict application to duty could not fail to affect favorably her present work.

Moffett, Chicago.

CHARLES STEVENSON.

Sykes, Chicago.

Charles Stevenson is one of the several prominent players who are appearing in Charles Klein's The Gamblers. Mr. Stevenson has a record of many notable performances, for he has been identified with the American stage for almost forty years. Last season Mr. Stevenson was with The Fourth Estate.

CHARLES KLEIN, PLAYWRIGHT

OBSERVATIONS ON PREVAILING CONDITIONS IN STAGELAND BY AN EXPERIENCED DRAMATIST

The Lambs' Club—Aims of the Authors' Producing Society—Methods of the Society—The Gamblers—Extensive Productions and Feeble Artistry—Over Production of Playwrights—The Literary State of Mind—The Inner Man and His Pleasures—Mr. Klein's Apprenticeship to Managers—American Drama—The Scope of the Stage—Models—The Public Taste—The Blue Bird and Rebecca.

White, N. Y.

CHARLES KLEIN.

To the members of the Lambs' Club, he is simply Charley; but to the less favored public outside the fold he is Charles Klein, the author of three of the most striking plays of recent years. The club stands on the coast of Bohemia, washed by the tides of Broadway. At the port of this genial country there is much bustle of coming and going, and in the central valley, where the atmosphere is redolent of cigar and cigarette and vibratory with the click of cues against billiard balls, industry does not slacken its pace. In outlying sections of the domain, an inhabitant can find quiet dales suitable for a more or less private interchange of ideas.

As the president of the Authors' Producing Society, Mr. Klein is interesting himself chiefly in its operations. "The aim of the Authors' Producing Society is the exploitation of the author's ideas rather than the manager's. We feel that in the present commercialized condition of the American stage, the stress of business absorbs the manager's mind and excludes artistic perfection. We wish to bring the author in closer contact with the public, to promulgate his ideas rather than the producer's experience. While the experience is conventional and imitative, the ideas are prophetic. A separation of art and commerce should work out advantageously to the public."

Whatever else it may do, such a theatre must blow freshly across the more or less stagnant pool of dramatic conventions. A certain amount of novelty of a kind to stimulate discussion we may expect from the Authors' Producing Society, for their excursions are to guide us over less traveled roads at a higher altitude where the outlook is broader. It is sincerely to be hoped that no clouds will hang around these upper routes to obscure the stretch of valley below, for we usually want to be able to see the earth, no matter how near we approach the azure dome of the world.

The campaign has been laid out for the Autumn. "We start with The Gamblers, on Oct. 31," said Mr. Klein, "and follow it with Henry Arthur Jones' new play. He will be here to rehearse the cast, which will be English and American. We shall be assisted by as efficient a staff as our efforts can assemble. To supervise the business of the company, John Cort has been interested."

The adventurers are not starting upon their flight without some regard for the other end of the journey. As they do not care to land in any impassable morass, they are looking well to the financial ballast and the safety appliances. The currency of the realm should prove a reliable equilibrator.

"The Gamblers discusses a modern theme familiar to the public. Whether it is to be called an old story in a new light or a new story in an old light, I hardly know now, but I expect to find out all about it on Tuesday morning, Nov. 1." The author smiled good naturedly. Although his sedate wit never effervesces, he appreciates humor with the temperateness of one who has suffered on the morning after and understands the idiosyncrasies of peevish critics. "Whatever the papers say, I can guarantee a fine performance by a cast of excellent artists. The play itself in my opinion is technically better than any of its predecessors from my pen." Mr. Klein's face, rugged but kindly, expresses his serious purpose; he does not value his profession lightly, although he is not blind to its comic phases.

"Of course, we don't undertake to produce plays regardless of the probability of success. A play has to get by me. In the matter of gauging the public taste, however, we hope to lengthen the tether somewhat. A manager naturally is so constrained by commercial speculation that he becomes calloused to an extent that renders him less sensitive in feeling the public pulse. As his business expands, his weakness increases in direct ratio with the extent of his productions. Multiplication of plays reduces the personal equation to a minimum, because a manager can't divide himself into parts. Preparations for a play go on mechanically, leaving the producer as much in the dark as if he were a first nighter. He is spreading the intellectual butter over too much dramatic bread. Therein lies one distinct reason for the failures of this Autumn. Our greatest producing manager, David Belasco, does't do things by wholesale. He is content with doing a few things and with doing them in a way unrivalled by competitors."

Mr. Klein has certainly fathomed the depths of one part of the problem. Simply through the limitations of nature, one man cannot do the work of a dozen. If a manager produces thirty or forty plays vicariously through subordinate assistants, the effectiveness of the productions is due more to the vassal than to the sovereign. The master hand is betrayed as much in the most trivial detail of the performance he has supervised as in the general conception and broad outline. Although a thousand men may see in their mind's eye some splendid idea cast in plastic form, only one of them can wield the mallet and chisel with the unerring skill which seeks the soul of marble and unveils it in a statue. That one must labor with all his cunning, his care, and his patience, to clothe his inspiration with tangible form; he cannot trust the effort of his keenest pupil. Is it any more absurd to suppose that a manager must produce his plays for himself if he wishes to stamp them with his own individuality?

The American genius which has perfected all sorts of machines for turning out vast quantities of stereotyped products, has not spared the drama. Only within recent years has the arts and crafts movement revived the appreciation for carefully wrought products of the hand. Perhaps the renaissance may embrace even the theatre.

"Manager and producing manager are not synonymous terms. There should be a demarcation between them," said Mr. Klein. "Another thing to be noted is that the great successes are often written by new authors, while the well-known playwrights are failing through overproduction. Their haste to turn out plays often lures them into slipshod writing that has no chance of success.

"Authorship requires time for introspective placidity, a weighing of inner values. It is to be found as easily in New York as in the remotest corner of the country. The author must internally be insensible to the tide and turmoil outside. He must not be involved in factional disagreements in the commercial world; the less he has to do with business, the better for his work."

In New York one is apt to forget the value of a quiet evening with one's self. Even while still retaining a capacity for such temperate pleasure, one is surprised to find that others like it as well, for scholarly moderation seems a lost art, if the bustle of our streets is not deceptive.

"I want to enjoy life," admitted Mr. Klein, "whether in the yacht, in the automobile, on the tennis court, or at the piano. One of my chief pleasures is my orchestrelle." Mr. Klein's library for the orchestrelle is probably the largest in New York. The playwright has not lost his ability to appreciate the good things that fortune shakes out of her cornucopia, the good things for the inner man. A taste for the mellow pleasures that satisfy but never satiate, and the means to gratify that taste—fate has not been unkind when she has left these.

As the real artist extracts enjoyment even from his drudgery, it is not surprising to hear Mr. Klein add, "I like rehearsals, although they are fatiguing. As a rule, when you give an actor something to do that ought to be done, the matter is easy. It all works itself out for you. It is usually the author's fault if a competent company can't make his work convincing. So, if The Gamblers fails, I am to blame. I am responsible for its production."

Mr. Klein, in the production of his first notable play, was associated with Harrison Grey Fiske, and later he was with David Belasco. With such experience behind him in addition to his playwriting, he may be expected to set before the public a performance reflecting credit upon himself and his company. "It is the endeavor of the Authors' Producing Society to justify its existence." Mr. Klein is ready for his work to stand or fall on its own merits, when the critics understand what he is trying to do.

"The American stage just now is in a transient condition. There is no hard and fast literary point of view to tie to, although contemporary subjects have the call. Our permanent successes are those without great literary value, like The Old Homestead and 'Way Down East. These plays appeal not through the finish or polish of their styles, but through the grip on the emotions. Thought always tends to destroy illusions, which drama tries to preserve by encouraging an auto-hypnotic transfixing of the mind on the subject." Mr. Klein tends toward psychological terms to express precisely the result of his experiences with audiences. "As a man soon forgets what he hears, but does not forget what he feels, the wise author will cultivate his power of presenting dramatic situations and sequences clearly, simply, logically, and convincingly.

"Drama in its best form will combine the appeal to the intellect and the appeal to the emotions. In this, European dramatists surpass us. The French form and method reaches the highest mark of neatness and skill, but it is too often vitiated by the unworthy ideas promulgated. For that reason, I am inclined to rate Pinero and Jones as the leading playwrights of the present, and the safest models.

"The American stage is what the public demands." The playwright seems to absolve the managers from the ancient charge laid at their door. He does not believe that they are vitiating the taste of the public; he argues that they merely cater to the taste of the public. This same taste, however, Mr. Klein apparently considers capable of cultivation, for he added, "It will be elevated, if the managers keep their promises for this season. The Blue Bird, for example, is a credit to the New Theatre. Through its demands upon the eye, moreover, it occupies the senses to the exclusion of thought, and concerns itself chiefly with the legitimate dramatic method.

"A play like Rebecca of Sunnybrook Farm, sweet and simple, speaks well for the manager who produces it, because he personally can find little in it that strikes him very deeply. He takes his chances in producing an idyllic child's story with the hope that the public may like it. He brings out this narrative which is thoroughly good, simply to please the public." The manager, although a play of such moral simplicity may afford him little personal satisfaction, does obtain a certain pecuniary delight. "The curious thing," added Mr. Klein, "is that the same manager will produce pornographic pruriency as well as sweetness and light. Rebecca is like the ballad in music, and though it lacks subtlety and depth, has its place in the symmetrical development of the stage.

"Playwrights must remember that a photographic transcription of real events is not necessarily great drama. Incidents on the stage must be more than realistic; they must be idealistic. The real is true, but the ideal is beautiful. Truth appeals to the intellect, beauty to the emotion. Every art, appealing to emotion, is fundamentally a manifestation of beauty. Consequently, real drama must be an idealization of reality. Its crisis must take spectators out of themselves; this it does always by arousing feeling, never by arousing admiration. Everything in drama for the masses comes back to that one essential requirement, an appeal to the emotions."

Mr. Klein's ideas have been thought out and arranged long ago with the thorough assurance of a Teutonic scholar. Into his basic conception of the aspirations of drama, he fits all details of his philosophy, forming a system that coincides with the system of all our recognised authorities. He is just the sort of man whom you would expect to create such a code—short, square, solid, and shrewd. To such a purposeful student and creator of dramatic literature, we may safely trust the American stage.

TOPICS AT THE WOMEN'S FEDERATION.

The City Federation of Women's Clubs held a convention at the Hotel Astor last Friday. One of the questions considered by the assembly was "Are Women Responsible for Immoral Plays?"

Amelia Bingham spoke on the question. She did not think there were any immoral plays that lasted very long. "After years of observation and travel," she continued, "I have come to the conclusion that America is the most moral country on the globe and American women are the best behaved of women. Last year I played in towns all over England and I was shocked to see women going in and out of alehouses and sitting at tables in public gaming houses. Oh, I know some of you are asking how I happened to be in these places. Well, never mind, I wanted to study human nature in its various aspects, and I did.

"Don't intelligent people realise yet that the stage-door of our theatres is as difficult to pass as the entrance to the best drawing rooms? Don't they know that the women of reputable companies are protected on trains and in hotels?

"Do they think a young actress is as much exposed to insult as the girl who stands behind a counter and must talk to any one who chances to come in and speak to her? Or how about the secretary who is shut up for hours in the private office of her employer, obliged to listen to anything he may choose to say to her or run the risk of losing her position?"

Miss Bingham then spoke of stage children. "They are the best dressed and best cared for in the world. They may sit up late at night, but they sleep in the daytime, and although they don't go to school when they are very young their education is carefully looked after. They are sent to school between the ages of 12 and 16, because they are of little use on the stage during that period, generally known as the awkward age.

"But the Gerry Society is always bothering about them, while it totally disregards the poor, half-clad little newsboys who shiver on the street corners cold winter nights. These neglected little children are not of sufficient importance to anyone to bring these overzealous gentlemen any notoriety, I suppose, so they leave them alone."

A WOMAN HONORED.

Madame Judith Gautier, daughter of the novelist and poet, Theophile Gautier, and at one time wife of the late Catulle Mendes, has been elected to the Goncourt Academy of Letters. She is the first woman to be thus honored.

ANNIE RUSSELL BACK

Charles Frohman will present Annie Russell in New York this month in The Imposter, a new play by Leonard Merrick and Michael Morton. Miss Russell returned to New York Friday from her vacation at her Summer home in Maine.

NEW YORK'S LATEST PRODUCTIONS

Maxine Elliott's—The Gamblers.

Drama in three acts, by Charles Klein. Produced by The Authors' Producing company, on Oct. 31.

Wilbur Emerson ..... George Nash
James Darwin ..... Charles Stevenson
George Cowper ..... William B. Mack
Giles Raymond ..... DeWitt C. Jennings
Frederick Tooker ..... Cecil Kingstone
John Emerson ..... George Backus
Thomas ..... William Postance
Hicks ..... Charles Burbidge
Hindley ..... George Wright, Jr.
Walter ..... Egbert Munro
Arthur Pickering ..... George Wright, Jr.
Ernest Roberts ..... Grant Ervin
Catherine Darwin ..... Jane Cowl
Isabel Emerson ..... Edith Barker
Jane ..... Julia Hay
Mrs. Pickering ..... Mariela Bornefeld
Mrs. Roberts ..... Mary Barry

High finance figures again in Charles Klein's latest play. Wilbur Emerson, as soon as he is associated with his father in the bank, persuades him to gamble with the depositors' money. When the Federal authorities through the attorney, James Darwin, prosecute the directors, one of the men turns over to the attorney certain incriminating papers which fall into Mrs. Darwin's hands. Now, Mrs. Darwin had always had a deep regard for Wilbur Emerson, but even she was unable to save him from serving a five-year sentence. Having found her husband intolerable, she promised Wilbur to wait for him.

Charles Klein has constructed an irresistible second act, and has flanked it with two others of considerably less dramatic importance. The mere technical mechanism of that climax would arouse admiration by its very deftness, had it no further qualities. Besides the skillful manipulation of exits and entrances, the checking and the counterchecking of motives rise and curl and break like a perfect wave. Unfortunately, the first act is written with muted strings until the expectations of the audience are dissipated without gratification. The exposition of the peril of the bank directors lifts the mute rather tardily. While the last act cannot be criticised as lacking in literary execution or in logical development, it sinks rather too rapidly to normal level. The one dramatic instant in it, the transferal of Cowper's signed statement from Mrs. Darwin to Wilbur Emerson, assumes an artificial hue in the light of what follows—or, rather, of what doesn't follow. Absolutely nothing comes of it. Emerson's trust in Cowper was rather foolhardy in the circumstances; a man who had betrayed him once was a weak reed to lean on, especially when Emerson could have stood upright without the staff. Mrs. Darwin's final promise to wait for Wilbur to serve his five years in prison may be poetic necessity; it may even be life-like, but it is hard to believe in on the stage, just the same.

In characterization, the playwright has given the actors well defined tasks, which they have generally performed in creditable manner. Although the men are all typical of sane, ordinary people, they are not stereotyped. The women, on the contrary, are rather conventional, with the possible exception of the maid. Mrs. Darwin herself, the pivotal character of the plot, rather inexplicably threw herself at Wilbur Emerson's head, for James Darwin only had ever assured her of Wilbur's love. Her promise to wait for him might much better have been pledged to herself than to him.

Charles Stevenson, the ambitious criminal lawyer, presented the most clear cut portrayal of the evening. In his inexorable, legal method of questioning his wife, the ruthless ambition of the man fairly dazed the listener, because his real, pitiless cruelty showed through the pious veil swathed about it. Although his self-centered consistency precipitated the awed loathing of the audience on his head, it brought admiration as well.

George Nash lacks the sort of voice and the general physical appearance that would have fired his conception of Wilbur Emerson. Too often his work, as a consequence, bears the imprint of the artisan rather than the artist, although he always knows what he is about. His movement of surprise in the third act was, unfortunately, absurd. William B. Mack achieved an excellent portrayal of a highly sensitive, somewhat weak willed man, with good instincts, but with negligible fortitude. De Witt C. Jennings, with his inseparable cigar, was quite as excellent in his way. Cecil Kingstone conveyed less sense of mastery. George Backus gave the impression of a very youthful old man; a dignified gentleman, but not so resourceful a person as his position would warrant.

After a very unsatisfactory first act Jane Cowl surprised her audience by ripping through a strenuous dramatic climax, which is quite the best thing she has ever done. When she arrives at the point where her restraint never seems stiff, and when she develops a smoother, less eccentric method of speaking, she will be an actress to reckon with. Miss Cowl has made one long step in the right direction.

Edith Barker and Julia Hay acted their short roles with sufficient intelligence, ease and assurance to indicate abilities for handling harder parts.

In the scenic effects, Charles Klein has placed himself indisputably in the first rank of producing managers. Aside from the glaring newness of the red leather in the smoking-room, nothing could have disturbed the most fastidious artists. His curtain call after the second act was a deserved tribute to his play and his management.

Lyceum—Electricity.

Play in three acts by William Gillette. Produced on Oct. 31 by Charles Frohman.

Duncan K. Twimbly ..... Oliver D. Byron
Samuel Twimbly ..... Edwin Nicander
James Hollenden ..... Shelley Hull
Emeline Twimbly ..... Marie Doro
Ruth Draycott ..... Ann Murdock
A. Boker ..... Harry Barfoot
Ninette ..... L. de Bellefraie
Thomas Brockway ..... Francis D. McGinn
Mary Brockway ..... Mrs. Thomas Whiffen
Bill Brockway ..... Henry Hall
Joe Mathison ..... Allan Fawcett
Jennie Parks ..... Myrtle Tannehill

An original play by Mr. Gillette is always an event to which the theatregoing public looks forward with interest and considerable curiosity. Clarice proved a disappointment and now Electricity, which began an engagement at the Lyceum last night, arouses new interest.

Emeline Twimbly, the only daughter of a wealthy captain of industry, becomes a convert to socialism. She decides to earn her own living and looks about for a place of employment. While she is away from the house James Hollenden, her brother Sam's bosom friend, who has just come back from a tour of Europe, calls. Emeline, on her return, declares that she will never marry a member of the idle rich class. Her husband must be a worker. Jim, on hearing her diatribe against the drones, persuades Bill Brockway, an electrician at work in the house, to change places with him. Emeline has never seen Jim, so that there is little danger of his being found out. Her interest in the pseudo workman is immediate. With Jim it is a case of love at first sight.

Emeline calls at the Brockways the next day and tells Mrs. Brockway that she loves Bill. This is startling news, as Bill is engaged to Jennie Parks, who lives with the Brockways. In the final act Hollenden is unmasked and everything ends happily.

The foregoing resume shows plainly how slender a plot Mr. Gillette has used. It has seen service in many a play in the past, and better service at that. The dialogue is bright only in spots. Most of it can be described only as tedious. To all appearances Mr. Gillette wished to spread a little socialism on the sugar-bread of comedy, otherwise he would not have allowed his principal woman character to expound her ideas on the subjects of tainted money, the dignity of labor, and so on. All this is nothing but a bore. The purpose of its introduction was, of course, to show the spring of Miss Twimbly's actions, but there was too much of it.

Miss Doro as Emeline Twimbly was not a whit different from what she has been in the plays in which she has appeared in the past. In the lighter scenes her personality had full play and she was delightful, but when the time came for pathos she was far from good. Oliver D. Byron blustered through the part of Duncan K. Twimbly, the wealthy capitalist. It must be said in his defense that Wall Street has never seen his like. Edwin Nicander was his breezy, slangy son, Samuel. Shelley Hull made a manly lover of James Hollenden. Ann Murdock as Ruth Draycott imitated Billie Burke. Her physical likeness to Miss Burke has not tended to improve her acting. Two really amusing characters—Bill Brockway, the electrician, and Joe Mathison, his helper—were very well played by Henry Hall and Allan Fawcett. Mrs. Thomas Whiffen in the small role of Mary Brockway was her usual self, than which no more favorable criticism can be made. Myrtle Tannehill as Jennie Parks was sympathetic. Francis D. McGinn acted the part of Thomas Brockway naturally.

Bijou—The Other Fellow.

Farce in three acts by George Totten Smith. Produced Oct. 31. (Walter N. Lawrence, manager.)

Wilton Swift ..... Thomas Jefferson
Theodore Button, M.D. ..... Gerald Harcourt
Mr. Sanderson ..... Russell Bassett
Mr. Wall ..... Samuel Klawans
Thomas ..... Walter S. Howard
Chud Suddah ..... Fred W. Peters
Mrs. Swift ..... Josephine Victor
Mrs. Chatterton ..... Jeannette Ferrell
Daisy Sanderson ..... Marguerite Snow
Grace Tanner ..... Eva Condon

A queer basis for a farcical play is theosophy and Hindu mysticism. One quite naturally expects some deep philosophical dramatic treatise on the "whyness" and "whatness" of the soul when Eastern thought is introduced into a play, but in the present instance the Hindu element is introduced only to transfer two souls. After the exchange the resulting conditions bring about the farcical happenings.

Wilton Swift and Dr. Theodore Button are the two victims of Chud Suddah's mystic influence. Suddah, a Hindu, in giving a demonstration of his power, sends the souls of Swift and Button off into space to sport about among the stars and planets, but succeeds in getting back only Swift's soul, which, in order to pave the way for the farce, inserts itself into Button's body. An interval of many situations, more or less funny, precedes the return of Button's soul—into Swift's body. More complications from the pair of dual personalities follow. Finally Suddah, who has been in spiritual communication with his Mahatma, gets back his mystic power and returns the souls to their owners.

One can easily venture the opinion that The Other Fellow will not dissipate the chilly gloom which has been hanging over the Bijou Theatre. In the first place, the action is altogether too slow for farce. The audience is given too much time in which to decide whether or not they like the "show." A sane contemplation of the progress of farce is fatal. The first two acts move with funereal speed, and the third act, with its brightening dialogue and more hurried action, comes too late for redemption. In the second place, Mr. Jefferson is not suited to his role. He is not a comedian. Farce is not in his line. That, combined with his paucity of expression, renders his role useless. Gerald Harcourt and Josephine Victor are the shining lights of the production. Mr. Harcourt knows what he is about and goes at it with energy. Miss Victor knows her French, which gives her command of her dialect role. Jeannette Ferrell is satisfactory, Marguerite Snow is pretty and fairly proficient, and Eva Condon is commendable. Fred W. Peters does well not to attempt any Hindu dialect. His performance—the role is most uninviting—done in straight English does him credit. Russell Bassett furnishes most of the noise and shows more acquaintance with farce than any other member of the cast. Samuel Klawans is colorless and Walter S. Howard is satisfactory.

What may be called a much more skillful and pleasing juggling with personalities was long ago known as Vice Versa.

Irving Place—Boccaccio.

Suppe's tuneful operetta, Boccaccio, made its appearance on the stage of the Irving Place Theatre on Tuesday night, Oct. 25. It had not been seen in this city since the Spring of 1905, when it was done at the Broadway Theatre by Fritzi Scheff and her company. The present production is commendable, though it does not approach in merit its predecessors at the same theatre. Asta Erichsen assumes the title-role. She was very nervous on the opening night, but sang well, nevertheless. She possesses a clear voice, of good quality. Emma Malkowska, in the soubrette part of Fiametta, looked like Marguerite, but, unlike her, displayed a charming sauciness. The duet before the church in the first act, could not have been better sung or acted than it was by Miss Malkowska and Madame Neuendorff, the Petronella, Madame Neuendorff and Mr. Kuehns, as her husband, Lambertuccio, kept the audience in the best of humor whenever they were on the stage. Otto Marie, as Lotteringhi, did some of the best singing of the evening. The chorus could not have performed its work better than it did.

At Other Playhouses.

WEST END.—Emma Carus at the West End last week after an encore to her "1861" song, thanked each of the audience separately for their hearty applause, bit of sarcasm on the fact that the Harlemites did not turn out in S. R. O. numbers to greet Up and Down Broadway. The clever personality of Eddie Foy was enjoyed by his many friends present and his topical songs went well throughout the evening. Barney Bernard as Mr. Cohen, and Vida Whitmore as Terpsichore received more approval than most of the large cast that helped to entertain the audience. The cast, since the original production, has undergone several changes and now reads: Momus, Eddie Foy; Apollo, George Taber; Erato and Bunco Bill, Oscar Schwartz; Nobba and Henry Write and Jean Garcon, Harry MacDonough, Jr.; Vicius, Harold Robe; Terpsichore, Vida Whitmore; Thalia, Phyllis Gordon; Euterpe and Mrs. Shopleigh, Mae Dealy; Cleo, Florence Douglas; Caliope, Vivian Bumpkin and Fan Tan, Melissa Ten Eyke; Urania, Adele Marie; Pythagoras, Ida Kramer; Lucius, Sylva Clarke; Genus, Peggy Merritt; Melpomene, Emma Carus; George Bumpkin, Lee Harrison; Mr. Cohen, Barney Bernard; Harry Soakem, Dutch McGee and Willie Run, James Diamond; Mrs. Shark, Ricca Allen; Mrs. Bumpkin, Frankie Raymond; Miss Frite, Frankie Rice; Lasia, Anna McNabb; Officer Casey, Milbury H. Rider; Sing Hi, Jerry Childs; Chu Gum, Gene Foxcroft; Willie Doit, George Lyman; George Washington, Ray Dodge; Mrs. Skirtflat, Patis Hamilton, Jim Jim, James Jay Daley; Apple Sisters, Beth Smally and Mae Dealey. This week, The Merry Widow.

CIRCLE.—Louis Mann and company in The Cheater was the welcome attraction at this house last week. The cast: Godfried Plitterdorf, Louis Mann; Leokadia, Madame Mathilde Cottrelly; Elly Plitterdorf, Parke Patten; Clementine Deagon, Jessie Carter; Jack Deagon, Edward Horton; Aurelia, Marie Howe; Willie, Charles Halton; Henry Hammersly, Rowlin Holden; Sandory, Harold La Costa; Shine, John M. Kelly; Joseph, Sterling Chesledine; Frieda Halloway, Emily Ann Wellman. This week, Wright Lorimer in The Shepherd King.

CITY.—William H. Crane in George Ade's amusing comedy, Father and the Boys, was the pleasing attraction at this house last week. The cast was: Lemuel Morewood, W. H. Crane; William Rufus Morewood, Harrison Ford; Thomas Jefferson Morewood, Sidney Blair; Major Bellamy Didsworth, Emmett C. King; Tobias Ford, Percy Brooke; "Tuck" Bartholomew, Dan Collier; Cal Highbee, Arthur Holman; M. Holton, Philip Barrison; Evans, John May; Clerk, Edward Donnelly; Bessie Brayton, Mabel Frenyear; Emily Donelson, Jessie Glendening; Frances Berkley, Frances Keenan; Mrs. Bruce-Gulford, Mildred Beverly; Mrs. Tromley, Rachel Ridgley; Mrs. Peasley, Adele Clarke. This week, Is Matrimony a Failure?

GRAND OPERA HOUSE.—Frederic Thompson's production of Porter Emerson Browne's The Spendthrift, enjoyed excellent patronage at this house last week.

(Continued on page 10.)

White, N.Y. Jessie Millward Carter DeHaven Fred Bond John Glendinning

GLENDINNING AS FRED SMITH: "IF I ONLY HAD MY UNIFORM ON!"

From "The Girl In The Taxi," at the Astor

MASCAGNI'S NEW OPERA

YSOBEL HIS MASTERPIECE, ACCORDING TO "THE MIRROR'S" ROME CORRESPONDENT.

A Romantic Story, on the Lines of the Lady Godiva Motive, and Music of Remarkable Power and Melody—The Heroine Rides Nude on a White Horse—Rome's New Theatre and Italy's Greatest Player.

(*Special Correspondence of* THE MIRROR.)

ROME, Oct. 10.—This extraordinarily dull season is still continuing its weary length. We are languishing with ennui. Blessed the days when Rome knew no dull season. Company after company came to entertain us with laughter or with tears. But now we neither weep nor laugh. We only yawn in our solitary homes. So many now leave Rome in the Summer that managers do not think they could pay their expenses if they came to Rome, so they go to seaport towns, as Venice, Genoa, or Naples, where money visitors flock during the Summer months.

But, we have had our little excitement, a new Apollo Theatre has been opened. The old Apollo Theatre of Rome was celebrated all over the world, but it had to be pulled down to make room for the Tiber's embankment. There all the most famous actors and artists ever known appeared. The new Apollo is a very miserable successor to its illustrious grandsire, nevertheless it deserves a word of notice.

There are reserved seats in the pit made of palissandre and decorated with gold. The chairs in the balconies and galleries are rich, and in exquisite taste. The whole theatre, in fact, is in excellent taste, and for a minor theatre there is nothing so elegant in all Italy. The illumination also is as elegant as it is artistic, and everything in the theatre is of Italian material, make and industry.

There is also a magnificent cafe restaurant in the theatre, which serves as a kind of foyer to the public. Here, operettas and modern comedies are to be given in turn.

We are now most anxiously awaiting Mascagni's new opera, Isabeau (called in English Ysobel), which his friends say is his greatest work. The chief interest in the libretto of this opera is a scene in which Isabeau appears nude on horseback, like Lady Godiva. In the first act we see the dignitaries of the Court plotting how to dethrone the king, because he has no male heirs. He is thus induced to compel his only daughter to marry at once, but this she will not do unless she can love the husband thrust upon her.

A tournament is then devised that the princess may see all the handsome lords in the kingdom, Isabeau, however, will have none of these. Her eyes are fixed on a young peasant in the crowd. He offers her a couple of white doves. When Isabeau refuses to choose one of the great lords of the tournament she is doomed to ride through the city nude—on a white horse.

There is no "Peeping Tom" here, but Folco, the honored young peasant, climbs a balcony and throws flowers on Isabeau, as she passes. For this Folco is condemned to death. Isabeau, however, selects him for her husband, but this is not allowed, and so she prefers to die with the man she loves. This concludes the libretto.

As for the music, Mascagni does not wish it to be mentioned till after the first performance of the opera, which will take place in New York. You will hear it, therefore, before we shall. I have privately heard it, however, and can tell you that one of the most remarkable pieces in the whole opera is the "Falcon's song," which is a dream of marvellous musical beauty, and is new and bold in melody and construction. Remember this when you go to hear the opera. It is sung as an introduction to the tournament.

The tournament music is also very beautiful and very strong. The first act concludes with it. The music during Isabeau's ride is also of marvellous beauty. I must also mention the love duet between Isabeau and Folco. The scenes for Isabeau have been painted here and all the costumes have also been made here on Hobenstein's models. The opera will have a four months' tour in America, and Miss Abooth will originate the part of Isabeau in America.

Ermete Zacconi is coming here in a few days. He is the very best actor Italy has now. He is the only Italian actor now living who can play Hamlet and he would "look" it better than any other actor I know. You ought to see him in New York as soon as possible. Send for him!

S. P. Q. R.

A NEW ZEALAND EXPERIENCE.

Hugh J. Ward Encounters Reformers and Scores for the Theatre in Wellington.

Hugh J. Ward has very successfully presented in New Zealand a version of The Girl from Rector's that is said to be without offense. In Wellington he found a number of reformers active—two clergymen, named Gibb and North, who have abolished bookmaking and are striving for prohibition, the prevention of dancing and other amusements. A traveling American preacher gave these local reformers a hint about his play, Mr. Ward writes, and they went at it hammer and tongs before the production. As a result of the attack the theatre was crowded, but at the end of the play there was a demonstration in its favor, and the press unanimously praised it. The result was great audiences for nine nights.

Mr. Ward noted that there was a discussion in Wellington for a children's hospital. The project for years had hung fire, and the mayoress said she hoped ways and means might be found for raising £3,500. The government had offered 24 shillings for every pound raised. Mr. Ward says: "It dawned upon me that only a strong appeal to the citizens was necessary, and I offered £100 in cash and the full proceeds of a matinee if nine other citizens would make up £1000 in £50 and £100 donations. This was sprung upon the people in a strong way by the newspapers, who called it 'A Challenge to the Citizens.' It is unnecessary to say that money poured in, and at the matinee I had the pleasure of handing the mayoress £560 and announcing at the same time that £5,000 had been secured up to that time, which was only ten days. This, with the government's subsidy, means a children's hospital of £11,000, and as the collections are still going on I would not be at all surprised if the full total should reach at least £13,000. It seemed to be one great wave of humanity that swept over the city—Jews and Gentiles, Europeans and Asiatics, gave with a freedom that was delightful to see. In the meantime the two gentlemen, the Messrs. Gibb and North, did all they could against the cause, and at the meeting of the Presbytery on the ninth day of my season here they foolishly, out of pique, said indiscreet things that were personal to myself, and the meeting closed in disorder. The whole city resented their action, and I devised a scheme for raising further funds; that is, I organized a procession of motor cars through the city, and at different points had some of the company sing a few songs. The outpouring of the people was really colossal, and when I tell you it was raining heavily, you can realize the enthusiasm for the movement, when we collected £104 in about an hour in small coin donations from those who could get near enough to the cavalcade, that consisted of twelve motor cars There was a revulsion of feeling against the extremists. A citizens' league is in course of formation. The new governor immediately became a patron of the matinee, gave a fine donation, and the ministry and Parliament did the same. A number of the ministers of the present government called on me personally and expressed gratitude for the stand I had taken, and said the position was one of great significance, as it gave them a great opportunity now of stopping oversealous citizens from continually harassing them with legislation that affects the enjoyment of the people."

Mr. Ward received several tangible tokens of esteem from citizens and the staff of the theatre.

THE LONDON THEATRES

THE OCTOBER DRAMATIC PRODUCTIONS IN AND ABOUT THE ENGLISH METROPOLIS.

Inconstant George—The Shop-Soiled Girl—The Girl on the Boat—A Triple Bill Presented by W. H. C. Nation—A Lady at Large—The Cowboy Girl Transplanted from Her Native Jungle—R. C. Carton and His Career—Company for George—Grace—Cyril Maude in a Revival.

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R. C. CARTON.

(*Special Correspondence of* THE MIRROR.)

LONDON, Oct. 22.—The plays of the month, although they serve their purpose of amusing the thoughtless, hardly add inextinguishable glory to the English stage. Inconstant George, which Mr. Hawtrey produced on Oct. 1, is Gladys Unger's translation of L'Ane de Buridan by de Flers and de Caillavet. If it had been left buried in its original version, the sun would still have risen in the East. As a comedy it doesn't amount to much, and as a commentary on life it amounts to still less. Of course, Charles Hawtrey is entertaining; he couldn't be otherwise. He slips in and out of bed with plenty of grace, but without much dignity. He laid that aside with his civilian's clothes. The supporting company do some easy, fresh work in the more important roles, and the others are negligible. Doris Lytton, who was called upon to assume the part of Micheline in Athène Seyler's illness, acquitted herself creditably. In spite of the manifest charms of Inconstant George, he is not entirely at home on this side of the channel; his modes of thought and behavior do not fit in harmoniously with our national traits.

On Oct. 3, Walter Melville heaved another lurid melodrama into the arena for the critics to bite at. Oddly enough, the critics are disposed to take kindly to this form of elemental literature, quite as kindly as the elemental masses, in fact. For sixteen scenes, the villains in The Shop-Soiled Girl contrive and scheme and plot to obtain old Philip Thurston's oceans of gold, and to dispose of his daughter Vera and her gallant young husband. They manage to kill the old man and to divert suspicion from the real murderer to Vera's husband, but truth crushed to earth rises again to confound the evil ones and to bless three pairs of lovers before the final curtain. The girl mentioned in the title is one of the agents that undo the dark deeds of the devious conspirators, as she has previously suffered at the hands of the worst of the lot. To the acting, which is surprisingly excellent, as well as to the scene painter, the brisk narrative owes much of its effectiveness. Harvey Braban makes Mark Faulkner appear to be a very human villain, and all the other members of the cast contribute to the production a great deal of industry directed by intelligence.

The effort to resurrect old plays by re-naming them, has been resorted to in The Girl on the Boat. Needless to say, it is not entirely different in its present incarnation from what it was under the title The Cruise of the Constance. The Girl on the Boat has developed another act, more or less additional comedy, and a little music, but the mere letting down of her skirts does not hide the fact that the feet of the two are identical. As the plays obviously stand on the same underpinning, The Girl on the Boat may expect as much success as The Cruise of the Constance—and no more.

W. H. C. Nation early in the month produced A Place Hunter Purled, an adaptation from Eugène Scribe's farce in one act. It preceded The Cost of Cringing, a two-act adaptation from Hippolyte Raymond and Maurice Ordonneau. The English versions have been done with an eye to English audiences, plenty of British comedy having been injected. A third piece revived by Mr. Nation is The Kingdom of Kennaquhair, a musical play that owes more to the music than to the book. Here is an example where too many cooks did not spoil the broth, for the music was contributed by Mr. Nation, William Corri, and Napoleon Lambelet.

In Portsmouth on Oct. 10, A Lady at Large was produced. It is a musical farce by Seymour Hicks and Frank Tours. The humor, all of a rather obvious kind, tries to be very funny, and so far succeeds as to amuse those who are inclined toward being amused. Ellaline Terriss, Stanley Brett, and Johnny Danvers are the most notable of the cast.

On the same date, Portsmouth was also charmed by an Anglicized idea of The Cowboy Girl, who proved to be quite an unconventional lady. Being born and bred in a bar-room, she is versed in all the wiles of the rustlers and other frequenters of saloons. Her chief escapade in this one-act comedy is to shield her outlawed lover by holding up a whole roomful of males while he takes to the brush. Marie George and John Kelt play the leading roles with sufficient vim and handle the pistols with sufficient dexterity to make spectators feel as if they were transported to the wild State of California. This is the sort of thing we crave, because it falls in with our established notions of what genuine American society is like.

R. C. Carton is to be represented again on the American stage by his play Mr. Preedy and the Countess, which Weedon Grossmith brings soon to New York. Mr. Carton is also known by When We Were Twenty-one, Under the Greenwood Tree, Lord and Lady Algy, and numerous others of lesser moment. Mr. Grossmith achieved enviable success with Mr. Preedy and the Countess in London, and the play seems to be the sort—so far as one may trust appearances in such uncertain matters—that will bear transplanting.

Mrs. Weedon Grossmith, known on the stage as May Paifrey, produced Company for George, on Oct. 15, at the Kingsway Theatre. Eva Moore and Kenneth Douglas got a great deal of applause in their parts, so the comedy may be set down as succeeding. Warren Bell, the playwright, has reached the age of thirty-nine.

Somerset Maugham's Grace, with Irene Vanbrugh, Edmund Gwenn, Lilian McCarthy, Lady Tree, and Denis Eadie, was artistically presented on the same evening at the Duke of York's Theatre. It is a play with a meaning as well as a play with amusing lines, and deserves the warm reception which the first-night audience accorded it.

As a curtain raiser for Cyril Maude's appearance in The Toymaker of Nuremberg, Between the Soup and the Savory is being presented at the Playhouse. It is a pretty and rather sad sketch of life below stairs by Gertrude E. Jennings. The author's mother was Lester Wallack's leading actress. The sketch and the longer play that followed it were both cordially received. Margery Maude also appeared in her original part in The Toymaker of Nuremberg. JASPER.

LAURA GUERITE.

Elmer Chickering, Boston.

The New York Girl in the Taxi is Laura Guerite. She is the young musical comedy dancer who first claimed recognition for her imitation of Valeska Suratt's Gibson Girl. That was away back in the days of The Orchid. Since that time Miss Guerite has done most creditable work in The Gay White Way, Mr. Hamlet of Broadway, and A Broken Idol.

JESSIE MILLWARD.

Hatton, Chicago, Ill.

Although Jessie Millward, in The Girl in the Taxi, has not a role equal to those in which she has done her best work in the past, she certainly is giving an excellent account of herself. Not since The Hypocrites has Miss Millward had entirely satisfactory parts.

EDDIE FOY, COMEDIAN.

Eddie Foy, comedian, recently expressed to a friend his purpose to act independently of theatres and conventional means of transportation.

"I am going to take out a show in a bunch of automobiles," said he. "I will carry my own theatre and set it up wherever I please. I figure that six machines will carry my whole outfit. It isn't possible? What did the shows do before the railroads were built? We still have circuses that travel from place to place in the same way, only they do not use machines. England is the greatest country in the world for traveling, because the journeys are short.

"My idea is to travel by automobile, and I have the whole scheme worked out for the utilising of the smallest amount of space. When the theatre is set up the automobiles will serve as dressing rooms. All the actors will travel right along with the caravan. There will be no waits for trains, no excess baggage bills, no squabbling with house managers. I will build my theatre where I want it, put on my show as I conceive it and move to the next town—and this is not a press agent's dream, either."

NEW THEATRES.

An opera house with a seating capacity of 700 is to be erected in Sheffield, Ala. The stage will be thirty feet deep, fifty feet wide and fifty-two feet high. The house will be booked by Klaw and Erlanger and will have the tri-cities, Florence, Sheffield, and Tuscumbia to draw from. J. C. Little is financing the building, which will open this season.

In Louisville, Ky., a mammoth moving picture house, to cost $30,000, will be built at the corner of Eighteenth street and Broadway, where the Airdome now stands.

The Sam S. Shubert Theatre in St. Louis opened on Monday evening, Oct. 31, with Lew Fields' production of The Midnight Sons. The Sam S. Shubert house in Brooklyn opened Monday night and another Sam S. Shubert house will be erected in Manhattan.

According to David Simon, Los Angeles is to have two new theatres; San Francisco, one; Oakland, Cal., one, and Portland, Ore., one. The houses to be members of a burlesque circuit covering the whole country.

ELECTRA AT THE HUDSON.

The Electra of Euripides is to be presented by The Coburn Players at the Hudson Theatre at two matinees, the first on Tuesday, Nov. 29, and the other on Thursday, Dec. 1. Unlike the opera of Elektra, which was taken from Sophocles, this version of Euripides has a humanly tragic story. The translation into English rhyming verse was made by Professor Gilbert Murray.

Much favorable comment has been given The Coburn Players from the various universities where they have produced the drama, for the care with which every detail of the Greek drama has been observed.

Thursday's performance will be a double bill, consisting of the Electra and Alcestis, the first presentation of the latter play which is by Blanche Shoemaker Wagstaff.

AUTHORESS ENTERTAINS ACTRESS.

Mrs. George Riggs (Kate Douglas Wiggin), author of Rebecca of Sunnybrook Farm, gave a luncheon Friday afternoon at the Colony Club for Ellen Terry. The guests of Mrs. Riggs were Mrs. John Alexander, Mrs. Ben Ali Haggin, Mrs. Payne Whitney, Mrs. Edwin Blashfield, Mrs. John Corbin, Mrs. Walter Damrosch, Mrs. Egerton Winthrop, Jr., Mrs. John Hays Hammond, and Mrs. Charles Howland Russell.

MADAME SARAH BERNHARDT

THE PERENNIAL DIVINITY AT THE PLAZA BETWEEN THE BOAT AND THE TRAIN.

The Circumambient Press—First Impressions—English Vaudeville—Her Voice—Literary Gymnastics—Peter Pan, His Dogship—The Bernhardt Eyes—Chantecler—The Divine Smile—The Transformation Complete

Even before inquiring at the desk, you knew that Madame Bernhardt had arrived, if outward and visible signs were reliable, for various gentlemen were loitering about nervously sharpening their pencils and alertly eyeing the elevator shaft. Later, you recognized these fraternal spirits again as they attentively circled their quarry in the sunny corner of an apartment on the fourth floor. There, however, the hunters dissolved into negligible accessories of the situation.

Sarah Bernhardt was holding court. Her regal robe was a voluminous brown moleskin coat, adorned with two enormous pale pink blossoms, and falling open enough to show a green velvet skirt, a golden girdle and a white waist. Her diadem was a crown of frowsy yellow hair. Evidently she had not rearranged her coiffure since reaching the hotel. At a first glance her face incontrovertibly showed the ravages of time, but it was nevertheless marked by intelligence, assurance, and humor.

"Ah, yes," she was saying, "my engagement in England was very interesting. The people — the ordinary people — were so enthusiastic. Sometimes there were four thousand of them in the audience." Madame Bernhardt appeared in the Coliseum, one of the largest auditoriums in London. "The prices were from twenty cents up. I played different scenes, each appearance about twenty minutes. *C'était tres interessant.*"

In this ordinary speech, her voice rolled out full, clear, sweet, and sometimes dynamic. The sunlit, gracious tones seemed to add a magical bloom to her face.

"Shall I ever play in English? *En Anglais? Moi?*" Madame leaned back, clapped her hands, kicked up her heels, and laughed. The question was disposed of without an answer, and by a method that dropped a few more years from her shoulders. "Yes, I speech Engleesh — a leetle. I read Shakespeare weeth Meess Ormsbee." The actress indicated a genial lady who had been skirting the circle of interviewers dropping a little English oil upon the troubled French from time to time. Miss Ormsby, one of Madame Bernhardt's numerous retinue, is specially charged with Madame's literary exercise in English, for Sarah Bernhardt is not a woman to neglect her own education. There is one reason for her continued activity; she hasn't lost her grip.

Among the other members of the staff, Peter Pan has assumed the office of protector and bellboy. Heralding each visitor as if he were an indispensable part of the ceremony, he effectually prevents his mistress from being taken by surprise. Peter is a solemn cocker spaniel, who looks as if he were too much absorbed in business to waste time on trivialities.

"This is my eighth visit to America within thirty years. I shall play a long repertoire, of which Les Bouffons is perhaps the most beautiful, the most poetic." At these words, her dark, cloudy eyes smouldered with that strange blur of light of which everyone has heard. Forthwith, a mysterious thing occurred. The woman became of no time, no place, no nation; she simply represented incarnate nature, like a statue, quite dissociated from any temporal traits. It is as easy to picture such a figure feeding the sacred ibis by the Nile or burning incense in the temple of Astarte, as to imagine her in a sunny room at the Plaza, surrounded by hordes of autumn leaves, chrysanthemums, interviewers, and other less aesthetic objects.

"La Befia is also interesting, and Americans may find special satisfaction in Judas, because it was written by John De Kay, one of their countrymen. Chantecler, of course, will be omitted. Perhaps that is just as well, for although Rostand is a great poet and philosopher, he is also a great dreamer. *Il revait trop.* In fettering the actors with wings, he has doubled their task. It would have been more expedient to suggest the characteristics as Maeterlinck did with the dog and the cat in The Bluebird, and to leave the actor his own person unshackled. At any rate, Chantecler is a masterpiece; Rostand has attracted the intellectual by his philosophy, and has equally attracted the ignorant by rousing their curiosity." In her animation, her hand rapped the polished top of the table at her side, not with a masculine blow but with a vigorous staccato punctuation.

"A suffragette? I? No, indeed." Madame Bernhardt smiled at the question, a winning smile that flattered where it fell and made the recipient feel as if he had been suddenly elevated to a pedestal. Her smile seemed to say that she understood and admired. It quite completed the transformation she had been effecting. Madame Bernhardt may be within three years of the psalmist's three score and ten, but that is merely an accident of the calendar. She herself is not a bit older than she was fifty years ago, and it is hardly possible that she has ever been younger. That is the impression she left when she suggested that time was passing and that she had to catch a train for Chicago shortly.

W. SOMERSET MAUGHAM.

W. Somerset Maugham, the English playwright, arrived on the *Caronia*, on Oct. 28, to take a look at his American audience. He saw John Drew in Smith on Saturday, and has gone to Philadelphia to see Billie Burke in Mrs. Dot. He will visit Washington, Chicago, Pittsburg, and Boston before his return to New York. His trip will cover six weeks.

NEW YORK'S LATEST PRODUCTIONS

(*Continued from page 7.*)

The cast: Richard Ward, Edmund Breese; Philip Cartwright, T. Daniel Frawley; Monty Ward, Sumner Gard; Frances Ward, Thais Magrane; Clarice Van Zandt, Gwendolyn Piers; Gretchen Jans, Mattie Ferguson; Elise, Alice Kelly; Suffern Thorne, Robert Cain. This week, Montgomery and Stone in The Old Town.

GARRICK.—Kyrle Bellew who opened at this theatre in Henry Bataille's The Scandal, Oct. 17, shelved the Bataille piece in favor of his old success, Raffles, the four-act adaptation by Eugene W. Presbrey of E. W. Hornung's stories. The cast for the revival is: Lord Amersteth, Ernest Stallard; Lady Melrose, Ffolliott Paget; Lord Crowley, Bernard Fairfax; Lady Ethel, Jane May; Gwendolin Conron, Gladys Hanson; Captain Bedford, Frank Westerton; Merton, Charles Hammond; Crawshay, Frank McCormack; Mrs. Vidal, Jane Tyrrell; Marie, Claire Cassell; Goldby, William Morran; Barraclough, Marsh Williams; Harry Manders, Frank Conner; Raffles, Kyrle Bellew.

ACADEMY OF MUSIC.—Charley's Aunt at the Academy last week was succeeded this week by If I Were King.

PLAZA.—The Road to Yesterday was last week's attraction at the Plaza. This week, Mrs. Temple's Telegram.

SOME OPENINGS.

Nov. 7 will see several plays on Broadway new to New York, among them Adeline Genee in The Bachelor Belles at the Globe, Weedon Grossmith in Mr. Preedy, and The Countess at the Nazimova, Naughty Marietta at the New York, The Merry Wives of Windsor at the New Theatre, May Irwin in Getting a Polish at Wallack's. On Saturday evening, Nov. 12, Pinero's The Thunderbolt will have its New York premiere at the New Theatre. On Nov. 7 the Majestic Theatre, which has been a Loew moving picture and vaudeville house for nearly a year, will go back to the legitimate drama with The Blue Bird. The run of the piece, which has had a tremendous run at the New Theatre, will continue indefinitely with matinees Wednesdays, Thursdays and Saturdays. At the close of its run at the Majestic the Liebler will take the piece on the road.

FOR THE CHILD ACTOR.

A representative body of theatrical managers met at the Hotel Astor Monday afternoon at 2 o'clock to outline their plan for trying to secure new and better legislation in those States where the child labor laws interfere with the employment of children on the stage. The States which cause the greatest inconvenience are Massachusetts, Illinois, and Louisiana. The conference took the form of an informal discussion of ways and means, followed by definite action. A committee to be appointed by the chairman, Augustus Thomas, will confer with the National Committee on Child Labor and the Committee for the Prevention of Cruelty to Children. Dr. Gulick suggested this conference. The outcome of this meeting will affect future action. This meeting will be held as early as possible—either late this week or early next week.

Among those present were Francis Wilson, who had to leave early for Philadelphia, where he is playing this week; Daniel Frohman, Lee Shubert, W. A. Brady, Charles C. Shea, George Tyler, Augustus Thomas, Ligon Johnson, Hollis Cooley, H. B. Harris, Fanny Cannon, Percy Mackaye, Edith Ellis, John Warner, Harry Doel Parker, Madison Corey, and John Schoeffel, of Boston. Letters endorsing any action which should be taken were read from Charles Frohman and Winthrop Ames.

REFLECTIONS.

The Seventh Daughter will open at the Cort Theatre, Chicago, Nov. 13.

Boots and Saddles, with Charlotte Walker, originally booked for Nov. 7 at the Circle, closed last week. Alias Jimmy Valentine will fill its time at the Circle Theatre next week.

Mechanics' liens of more than $60,000 were filed Oct. 25 against the owners and lessees of the building at Broadway and Forty-third Street in which the George M. Cohan Theatre is located.

Nat M. Wills and Mrs. Wills (La Belle Titcomb) arrived in New York on the *Minneapolis* Monday.

May De Sousa will leave The Commuters in two weeks and appear in music comedy, The Mayoress, under John T. Hall's management.

Edmund Breese, instead of Edgar Selwyn, will be starred by Henry B. Harris in Percy Mackaye's The Scarecrow.

A benefit for Marcus Mayer will take place at the New Amsterdam Theatre on Jan. 13. Daniel Frohman is chairman of a committee composed of leading managers, and Sarah Bernhardt, among others, will appear.

The Lambs entertained Fred Terry Sunday night—and Monday morning.

Thomas Dixon is now starring in his play, Sins of the Father. Robert Barton Pahr, it is remembered, was recently drowned and Mr. Dixon filled the vacancy.

ELLEN TERRY ARRIVES.

On the *Oceanic*, which came to port Oct. 26, was Ellen Terry, who is to deliver a series of lectures on "The Heroines of Shakespeare" in this country. Three of the lectures will be given in this city, the first occurring at the Hudson Theatre on Nov. 8. She will be in this country twenty weeks. Miss Terry declares that the present tour is not her farewell American appearances. She is interested in all the present day questions, including woman suffrage and child labor laws, particularly as regards stage children.

THOMAS PHILLIPS AGAIN IN NEW YORK.

A welcome visitor to THE MIRROR office Saturday was Thomas Phillips, long associated as staging manager for the Lieblers, W. A. Brady, and Klaw and Erlanger, but for the last three years identified with the development of the West as a theatrical territory. Mr. Phillips' last work in the East was the staging of W. E. Nankeville's Beauty and the Beast at the American and the staging in 1905 of The Oxford Affair in Lakewood, N. J., the society event arranged by Mrs. George Gould for the Lakewood Hospital.

Mr. Phillips arrived in Tonopah, Nev., a mining town, on Oct. 18, 1906, with $17 in cash and a colossal amount of nerve. By Christmas Day he had succeeded in erecting the Pavilion Theatre, the first playhouse in Southern Nevada, in Tonopah, and opened the house Christmas Eve with Constance Crawley in The Taming of the Shrew.

His next work was to develop San Rafael, Cal., theatrically, building the Garden Theatre in that city. Then came the erection of the Boyes Theatre in Boyes Springs, Sonoma County, Cal. San Francisco was the ultimate destination of Mr. Phillips, where he returned to his old line of work, the staging of productions. Just before returning East Mr. Phillips staged Mizpah for the Princess Theatre. With him he has brought back several plays with a view to branching out as a producing manager.

COPYRIGHTED MUSIC

John V. Bennett, a native of Massachusetts and a resident in Providence, R. I., is at present in New York soliciting signatures for a petition to be submitted to Congress on behalf of a more or less infantile industry. American music publishers, in order to satisfy copyright requirements, must print music from type set in this country or from plates made here, on paper manufactured in the United States. Foreign publishers, after paying the import duty of twenty-five per cent., can flood our market with music at a price that prohibits domestic publication. Mr. Bennett's petition asks for a reinterpretation of the copyright law.

SOTHERN INJURED.

In a rehearsal of Macbeth, this season's addition to the Sothern-Marlowe repertoire, at the Lyric Theatre Friday morning, E. H. Sothern in the part of Macbeth was injured in the duel scene with Macduff played by Frederick Lewis. Mr. Sothern slipped and his wrist caught on Lewis' sword. Julia Marlowe bound up the wound, a surgeon was called and rehearsals were called off till the following Monday. The accident will not interfere with the first performance in New Haven Thursday night.

NEW THEATRE PLAYERS IN MONTREAL.

At the performance of The Merry Wives of Windsor by the New Theatre company Oct. 28 at the Princess Theatre, Montreal, the Governor-General and Lady Grey and Mayor Guerin were in the audience. After the performance Winthrop Ames, director of the New Theatre, escorted Lord and Lady Grey back of the scenes, where they received the members of the cast informally.

CANADIAN AMUSEMENTS

A PROFITABLE SEASON LOOKED FOR IN THE DOMINION.

Why Vancouver Rejoices—It Would Be a Good Policy for Visiting Attractions from the States to Rehearse the National Anthem—Melba Offends Because She Fails to Sing It—The Tax on Paper and Scenery.

(*Special Correspondence of The Mirror.*)

TORONTO, CAN., Oct. 31.—In spite of dire rumors from pessimistic theatrical prophets in various States of the Union, the equilibrium of Canadian theatrical affairs remains undisturbed. We have no elections up here to send things topsy turvy, nor is the mercury of ordinary commerce so sensitive to passing blasts of heat and cold. Just now the manager in Canada is looking forward to a season of profitable, though not sensational, returns. Vancouver, for instance, which has long been without its desserts, is rejoicing in the announcement of Marc Klaw during a recent visit there that he was to build a house to cost a quarter of a million. Mr. Klaw's confidence in Vancouver is decidedly well founded. Its growth is at a remarkable rate, the population now reaching close to 100,000. Rickett's Vancouver Opera House has hitherto been the city's main place of amusement. The new house will seat between 1,600 and 2,000, and in design will be identical with the Knickerbocker Theatre, New York.

Down in Montreal the other day the coolness of a fire captain prevented a serious fire at the Casino moving picture theatre. Noticing smoke issuing from the walls of the house he quietly slipped out, notified the manager and when some distance down the street rang in an alarm. Before the reels came clattering along the curtain was rung down and the audience told to disperse on some plausible excuse. The exit was made in perfect order, not one of the crowd of men and women being yet aware of the blaze. The house was badly damaged. It was one of the largest in Canada.

Mabie Acker, leading woman of a Paid in Full company playing here next week, is to be married while in the city, but will not leave the company.

J. Ambrose Small, of the A. J. Small Circuit, has returned from a business visit to Providence.

Clifford Lane Bruce, of William Gillette's company, was lionized by local relatives and friends when playing here. Mr. Bruce was many years ago identified with amateur theatricals here and graduated from the Conservatory School of Expression.

It may contain a grain of suggestion for visiting artists, musical and dramatic, to know that when Melba was in Edmonton recently she declined to sing the National Anthem at the close of her programme, bringing upon her head the next day the explosive wrath of local journalism. The singer claimed that she had not practiced the anthem, but this did not assuage local antipathy. Time and again directors of musical attractions have violated the Canadian sense of propriety by flaunting a United States flag or singing United States tunes. It's bad business and worse patriotism.

There is an agitation here to have the Dominion Government relax in some degree the duty of 15 cents a pound on all show paper and the imposition of duties on scenery, returnable when the company leaves the country. There is little hope, however, that any change can be brought about. Taxing amusements, as we all know, is about the most popular and plausible form of levy in which a Government can indulge.

Mary MacKid, formerly of Toronto, made her first "home" appearance in The Arcadians, playing her original part of Chryssa.

The City Council of Victoria, British Columbia, has been considering the building of a citizens' theatre, to be placed near the beautiful Empress Hotel. Heavy municipal aid will be necessary. Victoria for many years has been obliged to get along with one theatre.

It is a miracle that the discovery of a new cousin of Enrico Caruso in Toronto cannot be credited to some press agent, but it can't. A singing teacher here has blossomed before the public a young fruit dealer whose lyric powers are said to rival those of "Cousin Caruso," to whom he openly lays a claim of relationship. Agostino Caruso, as he is called, has appeared over American lyceum circuits, and this may serve to edge him into opera or vaudeville.

From word received here, the Earl Grey Musical and Dramatic Competitions, which last year drew very few and mediocre dramatic entries, will not be repeated. While for the first two years the interest seemed to be permanent, indicating a future usefulness in the quality and scope of the contests, the last competition did not bear out expectations.

Theatre managers elsewhere are invited to make free use of Thomas R. Henry's idea, just put into effect here. As manager of the Gayety burlesque theatre Mr. Henry has appointed as house constable a Scotchman named Day. He weighs 267 pounds and is the amateur heavyweight boxing champion of Canada. ROBSON BLACK.

THE FIGHT IN THE LIGHTHOUSE.

At the Plaza Music Hall, Sunday night, Theodore Friebus and George Staley put on a new act, The Fight in the Lighthouse, by Robert Stodart. The playlet was favorably received.

PENCILED PATTER.

Two records were broken last week, the aeroplane height record and an act was booked in Union Hill without being asked to "cut" (salary, of course).

Film Actors Meal Notice: It is said seventy-five of the Shubert houses are to play pictures.

A certain music publisher had four song writers write a "copy" song very much like one of the present song hits. It only took two song writers to write the original one. Quality always did have it on quantity.

When the card announcing Bissett and Scott was put out at Hammerstein's last week the regulars all took off their gloves and gave the team a hand. John Scott (the original "Hello George"), who is the originator and manager of this act deserves all of the good things that are said about him. He has had this act on the good time for twelve years, originates all his stuff, is one of the most copied artists in show business. It is no lie to say that "Scotty" leads and they all follow.

Why?

Do actors carry canes?
Do authors have to eat?
Do chorus girls have to ride in autos?
Do acts play "Dixie"?

Marie Gilmore, "the dainty singing comedienne," who is now doing a single act, opens on the big time, Nov. 14. Miss Gilmore has broken in her act and as all her reports were of the best the vaudeville managers in the Putnam Building just got busy and marked out a route for her. Nothing succeeds like success as some "big league" wise man said.

The Globe Theatre at Broadway and Forty-second street has The Girl in the Train, and the Astor Theatre at Broadway and Forty-fifth street has The Girl in the Taxi. If you want to see one of them don't get in the wrong vehicle.

It is said some actors have purchased stock in the Morris Circuit. Hope it turns out better than the Morris statement about "thirty weeks' work."

The play $3,000,000 has closed. It seems as though the public figured that $2 in the pocket was more than $3,000,000 on the stage. Maybe the Standard Oil Company will buy the paper that's left.

Billy Gould in his column last week says he notices "all the theatrical sheets have a column like this (meaning his) lately." Guess again, Bill. If our memory serves us right, our column was a regular thing in this paper before you pulled yours. And then again, Bill, why say "like this" when speaking of your column?

As it looks now to an outsider, it seems as though S. Z. Poli has some "spaghetti" money the U. B. O. would like. It also looks as though the aforesaid U. B. O. thought the Italian manager's initials were E. Z. instead of S. Z. Pass the macaroni.

While on the subject of columns, ours appeared as a regular feature of THE MIRROR on July 3, 1909, and since then—well, we don't like to talk about ourselves, but a good many of our ideas and stuff have since been chosen by "opposition" column producers.

Friend and Downing send some great notices from across the pond. Those boys just took Europe by storm, it seems. Well, why not? Yankee vaudeville artists are the best in the world anyway. (Chorus by mob, "Sure they are!")

Belle Adair was the hit of the bill at Jacques Theatre, Waterbury, Conn., last week. Miss Adair opens on the Williams time in a few weeks, and there is no doubt but what she will soon be a New York favorite.

A small time actress was asked by the manager if she wanted a spotlight, and she replied: "I don't know. If you think it won't blind me I'll take it." The manager never recovered.

Our ticket: For Governor, Lee Harrison; Lieutenant-Governor, Barney Bernard; Attorney-General, James Madison, and Supreme Court Judge, Pat Casey. Some ticket, what?

Billy Farnum and the Clark Sisters have so much time offered them they don't know which to accept. Grab it all, people, grab it all.

Otto Henry Hanas in this corner, and Harry Mountford in this corner, Serme J. Silverman, referee. Both members of the Editors' Club. Shake hands.

When you read some actors' advertisements you have to admit it must be easy to admit you're great.

Two weeks is a lot of time to have booked ahead nowadays.

Joel P. Corin and company, a new singing act. Watch it. It looks like a hit.

Are you getting your agents' Christmas presents ready yet?

Time flies, but vaudeville "time" never gets here. THOMAS J. GRAY.

YOUNG STAR TO BE ENTERTAINED.

Edith Taliaferro, the youngest of the metropolitan stars, will be a guest of honor at a dinner to be given by the Pleiades Club at their new club rooms next Sunday evening at the Hotel Martinique. The toastmaster will be the former president of the club, Dixie Hines, and in addition to the guest, James Montgomery Flagg, the artist; Homer Davenport, the cartoonist; James J. Morton, the boy comic; Oscar Loraine, the protean violinist; Carrie Reynolds, the prima donna; and Roma and Ernest Ball, composers and singers, will be present.

REFLECTIONS

Oscar Hammerstein will present at the New York Theatre, opening on Nov. 7, Emma Trentini in the new comic opera, Naughty Marietta, with music by Victor Herbert and book by Rida Johnson Young. The action of the play is laid in New Orleans in 1750. The chorus and orchestra are from the Manhattan Opera House. Among the members of the cast are Orville Harold, Harry Cooper, Edward Martindel, William Mack, Madame Marie Duchene, Kate Elinore, Viola Ellis, and Louise Alchel.

Paul Philipp, who had to undergo an operation at the Mount Sinai Hospital, New York, on Oct. 7, and who is still confined to the bed, will leave the hospital in a few days, when he will take full charge of the offices of the Adolf Philipp Company at the New Amsterdam Theatre. Mr. Philipp is now the general representative. He will launch Adolf Philipp's latest musical comedies, The Girl's Name Is Adele and The Woman Who Likes to Laugh. Both plays are from the French and are by the author and composer of Alma, Where Do You Live?

Katie Rooney, through her counsel, Colonel Milliken, obtained an absolute divorce from Arthur Percy Middleton, and the custody of their child in the Supreme Court of New York, on Friday, Oct. 28, 1910.

Henry C. Mortimer returned Oct. 25, from his two months' trip through Europe. Mr. Mortimer's travels took him through the various important centers of England, including Peak of Derbyshire district, Haddon Hall, Boston in Lincolnshire, Peterborough, Cambridge and London; to Munich, Oberammergau and Lindenhof in Bavaria; Paris, St. Cloud, Fountainebleu, Brussels and Antwerp.

Edward Waldmann will open his season at Troy, Nov. 3, in Stuart Robson's comedy, Our Bachelors. He will also play The Devil and Dr. Jekyll and Mr. Hyde.

Carl McCullough has signed with the Churchill office for eight weeks as a headline feature opening the week of Oct. 24, at the Temple, Grand Rapids, Mich. His return to vaudeville has been quite a triumph for him. He left the McIntyre and Heath company in Pittsburgh, Dec. 17, and opened in Winnipeg for Morris, Dec. 20, 1909, and has not lost a week since.

Marguerite Sylva, who is to be a member of the Chicago Grand Opera company, arrived in New York, Oct. 26.

Lulu Glaser in The Girl and the Kaiser will follow Marie Dressler at the Herald Square Thanksgiving week.

The first performance under the auspices of The American Stage Society, which has planned to give twenty-five Sunday evening performances, will take place at Daly's Theatre, Nov. 13.

Gus Hill and Charles H. Yale announce that the season of Arthur Donaldson, the singing comedian, in the new romantic song play The Wanderer, will commence during the first week in November.

J. J. Shubert, of the firm Sam S. and Lee Shubert, has been elected a director of The Sherman National Bank at Thirty-fourth street and Astor Court.

Rita W. Harlan-Brummell was granted an absolute divorce in Boston, Oct. 20, from William A. Brummell, by Judge Pierce.

On the *Provence*, which came in on Oct. 29, were several passengers of note besides Sarah Bernhardt. Pasquale Amato, who sang in Paris last Summer, will originate the role of the sheriff in Puccini's opera, The Girl of the Golden West. Julius Speck is stage-manager of the French operas at the Metropolitan. Mrs. Maurice Grau, widow of the former director of the Metropolitan Opera House, is making her first visit to this country since her husband's death eight years ago.

Grace E. Reading is playing the role of Kathleen O'Connor in The Rosary at the Garden Theatre. By mistake the name of Lois Barnett was programmed for the part.

John Lawson, who has been at the American for the past four weeks with his two one-act sketches, The Monkey's Paw and The Open Door, returned to England on the *Oceanic* to-day, Nov. 2. On his return, Jan. 16, Mr. Lawson will produce Humanity and The Exposure of a Studio.

Richard Harding Davis' new melodrama, The Seventh Daughter, which the Liebler's will produce, has in its cast the names of Chrystal Herne, Vincent Serrano, and Aphie James, widow of the late Louis James.

Blanche Savoy has been engaged for Victor Moore's new play, The Happiest Night of His Life, which is now rehearsing.

The biggest hits on the American bill last week were Julian Eltinge and Grace Hazard. Mr. Eltinge's feminine characterizations are so truly artistic that they always find an enthusiastic welcome whether they are new or several seasons old. The bridal number has now been whipped into such shape that it is quite as successful as any of the other characterizations. Mr. Eltinge is now rehearsing for The Fascinating Widow, for which he is leaving vaudeville.

Raip Errole, Elgie Bowen, and Tom McNaughton have been engaged for Christie McDonald's support in Die Sprudelfee.

Wedgwood Nowell, who last season supported Blanche Bates in The Fighting Hope, has been engaged by Liebler and Company for their production of Richard Harding Davis' play, The Seventh Daughter. Mr. Nowell will appear in the role of Professor Vance, the fake mind-reading "spiritualist" of the play, who controls the services of Vera, the medium, the role in which Chrystal Herne will be seen.

Charles Klein has entered into a contract to collaborate with Montague Glass, author of the Potash and Perlemutter stories which have been appearing for the past two years in the *Saturday Evening Post*, in the dramatization of the stories. The play will be produced by the Authors' Producing Company, of which John Cort is president and Klein general producing director, early in the new year.

The Jolly Players disbanded at Greenfield, Ind., on Oct. 20, after playing two performances at Roger's Opera House. The jolly manager, B. B. Jepson, was arrested by the stockholders on the charge of transferring property to avoid payment of debts.

Liebler and Company have decided to open Bayard Veiller's new comedy-drama, When All Has Been Said, in New York early in November. A week in Toronto will prepare Emily Stevens, Eugene Ormonde, Charles Balsar, George Woodward, Joseph M. Sparks, and Thomas Tobin for the metropolitan occasion.

Saidie Harris, sister-in-law of Lew Fields, is playing the lead in the Western Lottery Man company.

Miss Hazard's Five Feet of Comic Opera is another offering which gains favor with age. Unique and delightfully worked out, with Miss Hazard's charm as a background, the act is destined to live many seasons yet.

THE PHILHARMONIC SOCIETY.

The new plans of the Philharmonic Society under which the number of New York concerts has been increased to sixteen Tuesday nights, sixteen Friday afternoons and eight Sunday afternoons, with a series of five Sunday afternoons in Brooklyn, have had the effect, according to Loudon Charlton, the manager, of interesting a new music-loving public which never before has been reached by the organization, while holding the old patronage practically without exception.

"It is very gratifying," says Mr. Charlton, "that those who have been faithful patrons of the Philharmonic for many years are in hearty sympathy with the new plans. Fully ninety-eight per cent. of them have already renewed their subscriptions.

"The public subscription sale now in progress is the largest in the history of the society, and it promises a record attendance. Public sentiment on the part of that portion of the public that is devotedly musical points very strongly to a demand that the Philharmonic Society of the future shall take rank among the great orchestras of the world. The Philharmonic has everything in its favor. It has a proud record of sixty-nine years of continuous existence. It has a conductor, Gustav Mahler, who is recognized as one of the world's musical geniuses, and it has an enormous clientele whose influence is unbounded.

"The policy of the management in placing the season prices within the reach of those of the most humble means, and the engagement of the most brilliant array of soloists ever presented in a single season, have made a deep impression. Mr. Mahler has fallen in with the general scheme by offering programmes diversified in character and generous in length. All of these conditions readily explain the large subscription. This satisfactory state of affairs is the result of six months of indefatigable effort to arouse a genuine civic pride and to spread the society's influence to the most remote corners of the city and among every class and nationality.

"It is my firm opinion that a great symphony orchestra, no matter how expensive, can be made practically self-supporting, and toward this ideal status the management and all interested in perpetuating the organization are zealously working, with every prospect of success."

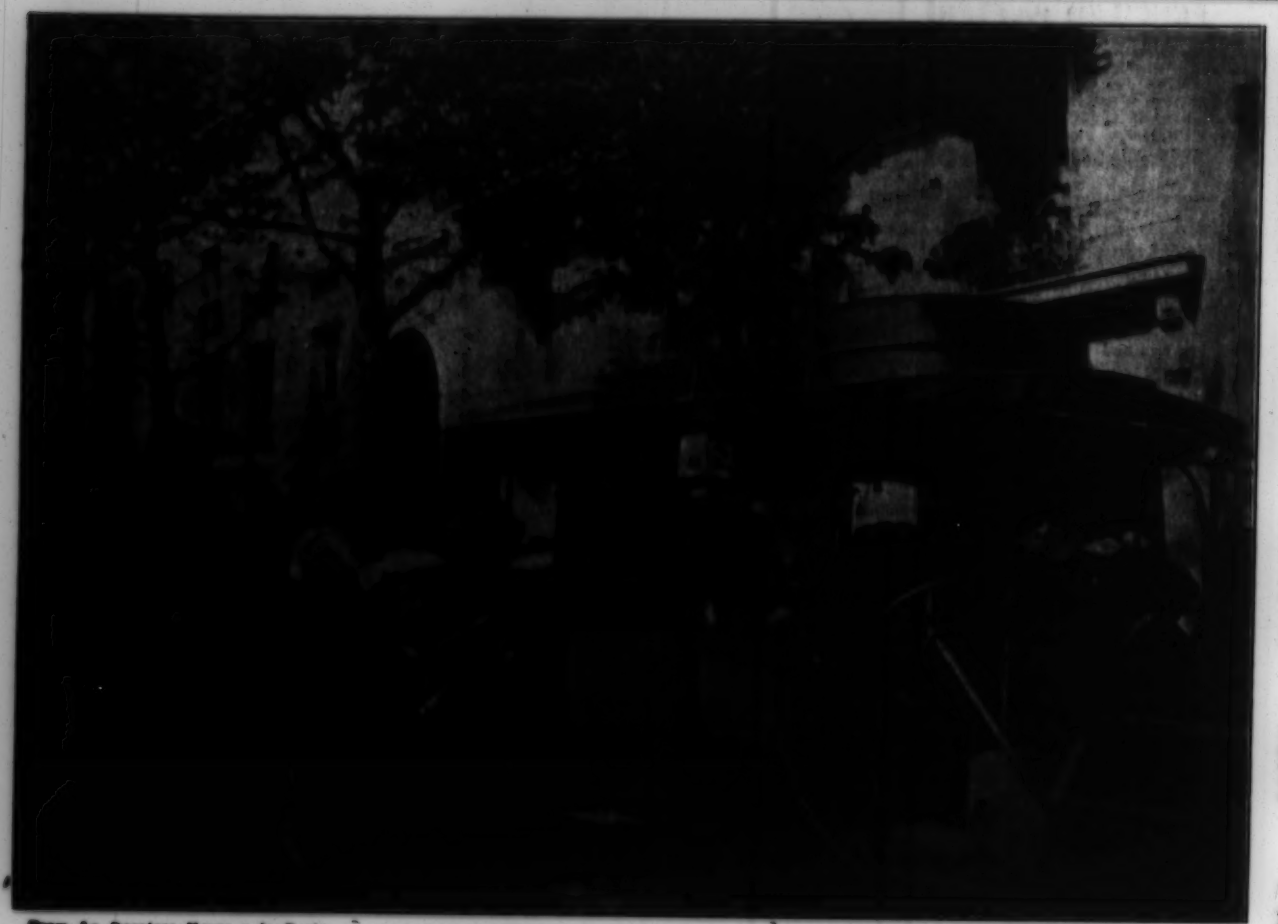
N. Y. LODGE T. M. A.

Arrangements are about completed for the annual memorial service of New York Lodge No. 1, Theatrical Mechanical Association, which will be held at the new Masonic Temple, Sixth Avenue and Twenty-third Street, New York city, on Sunday, Nov. 6, at 2 P.M. This service will be held in compliance with the requirements of a resolution adopted at the eleventh biennial session of the Grand Lodge of the Theatrical Mechanical Associations of the United States and Canada, held at St. Louis, Mo., July 8, 1907.

The committee having this matter in charge is making extensive arrangements for the service, and have in preparation a programme of vocal and instrumental music, under the direction of Harry Alton Russell, and have secured the services of Arthur G. Mooreland, editor and publisher of the *Elks' Antler*, to deliver the memorial oration.

Cordial invitations have been extended to all nearby lodges of the T. M. A. and all organized bodies allied with the theatrical profession.

The officers of the New York Lodge No. 1 for the current year are: James S. Curtin, president; Robert L. Haiin, vice-president; Charles C. Shay, past president; James B. Eakins, treasurer; B. F. Forman, recording secretary; T. A. Sheehan, financial secretary; Douglas W. Gordon, assistant secretary; P. Farmer, marshal; J. C. Vermilye, sergeant-at-arms; E. Mulvihill, outer guard, and U. J. O'Mallon, M. Alexander, J. Beisenthal, trustees. The Memorial Service Committee is: H. A. Greene, chairman; Phil Kelly, C. C. Shay, J. B. Eakins, and U. J. O'Mallon.



From La Dernière Heure a la Paris.

BERNHARDT IN HER AUTOMOBILE

From a Snapshot Taken in Paris as the Actress Was Leaving for Her Recent Tour of Belgium

THE ACTORS' SOCIETY.

Death of Mark Ellsworth—News Notes of Members.

The Actors' Society in particular and the theatrical profession in general have suffered a great loss by the death of Mark Ellsworth, which occurred Tuesday, Oct. 25. Mr. Ellsworth has been failing in health for some time. His pleasant face and cheery manner had been missed from Broadway for many weeks.

Mr. Ellsworth, who was always a loyal member of the Actors' Society, was one of the charter members, for many years was a member of the Board of Directors, and for two terms chairman of that body. During the season of 1906-7 Mr. Ellsworth was the secretary of the society, following W. D. Stone. He was re-elected secretary for the succeeding term, but served only three months, going to the firm of Sanger and Jordan, with whom he remained until last year. Mr. Ellsworth's theatrical career was a very interesting one and included engagements with Henrietta Crosman, Frederick Warde, Louis James, and James O'Neill, with whom he was a very close friend until his death. Mr. Ellsworth had many loyal friends in the Actors' Society, and the news of his death was a great shock to them. The funeral services were held at St. Paul's Episcopal Church, 171st Street and Washington Avenue, of which church he had been both junior and senior warden. Masonic services were held Sunday afternoon in the Renaissance room at the Masonic Temple, and interment took place at Mount Kensico Cemetery. He is survived by a widow.

The Princess Theatre Stock company at Des Moines ran The Girl from the Golden West into the second week. Frances McHenry's performance of the girl has been a big success with the public and the critics. This is the first time in the history of Des Moines that a play has run more than one week. The second week's business surpassed that of the first.

Henry Buckler has an act which he is rehearsing and in which he will star, commencing the latter part of November.

Franklin Ritchie is meeting with much success in the part he is playing with Clara Lipman company.

Carl Fey reports that he is doing big business with his company at the New Park Theatre, Worcester, Mass.

May Anderson has been engaged with The Lottery Man.

Jessie Pringle, Frances McHenry, and Walter Seymour are distinguishing themselves at the Ingersoll Stock company at Salt Lake City, Utah.

Genevieve Reynolds is playing again this season with the Robert Mantell company. She has played with them for a number of seasons.

TWO NEW AMERICAN OPERAS.

Good reports are received regarding the merit of the performance of the New Opera Company which is presenting a double bill of two short operas with a cast of the highest class singers, the two offerings constituting a novelty that appeals to a large class of theatregoers wherever the company has appeared. The company claims the distinction of presenting opera in English by American authors on a scale as high as anything yet heard in a foreign tongue.

The opening bill is a short lyrical opera entitled Corsica. The theme is serious, and critics declare that the musical treatment, which is by Irenée Bergé, is of a character that places it in a class with Cavalleria Rusticanna and Pagliacci. The intermission is filled up by a series of artistic Greek dances by Mademoiselle Emilie Vociasca.

The second part of the performance comprises a rollicking comic opera, entitled Love Laughs at Locksmiths, which brings the curtain down with a roar of laughter and rounds out an entertainment extremely novel because of of its variety and superior excellence. The presenting cast is numerically small, but it includes such artists as Christian Hansen, a really great tenor, formerly of the Royal Opera, Berlin, and last season with the Boston Opera company; Frances Hewett Bowne, a delightful soprano; Vera Roberta, a contralto with a remarkable dramatic voice; William A. Xanten, the tenor; Belle Mailette, soprano; Harry Lewellyn, buffo, and Karl Stall, baritone.

Under the business direction of Joseph Carl Breil, the company has been scoring a substantial hit in some of the cities along the Hudson and is now headed through the New England States toward Boston. Mr. Breil is also the composer of Love Laughs at Locksmiths. Both books are by Frederick F. Schrader. Of the comedy opera, one of the up-State critics writes: "Rarely have we seen a more musical or more humorous operetta. It was delightful, and the singing and acting reminded one of the best old French opera. It had music and swing and really funny plot. It was genuine. The audience was thoroughly delighted with the excellent acting and singing, and at its conclusion broke into wild applause. The company was called before the curtain again and again.

THE CUB.

Douglas Fairbanks opened last night (Tuesday) for a two weeks' starring engagement at the Comedy Theatre in The Cub, by Thompson Buchanan. If the play succeeds it will move to another theatre to make room for William Collier in I'll Be Hanged if I Do, with which production the Comedy Theatre becomes William Collier's Comedy Theatre. In Mr. Fairbanks' support are twenty-seven principals, prominent among the number being Charles Stanley, Elmer Booth, Joseph Greene, James A. Marcus, Charles MacDonald, Ernest Baxter, Millicent Evans, Blanche Latelle, and Louise Rial.

ACTORS' CHURCH ALLIANCE.

Local and National Headquarters, 550 Seventh Avenue, New York.

The Actors' Church Alliance gave its first dinner as an organization at the Parisian Restaurant, Fifty-sixth Street and Eighth Avenue, on Oct. 26. Augustus G. Heaton was chairman, Rev. Walter H. Bentley toastmaster, and Mrs. Maude Odell (Doremus) guest of honor.

Following the dinner the guests were addressed by representatives from both church and stage. Vocal solos by Mrs. Eleanor Livingston Haley and a piano solo by Mrs. Kidder-Peirce completed the entertainment. Mr. Bentley gave an interesting historical review of the Alliance. The spirit and scope of the Alliance was ably and happily presented from various points of view by C. T. Catlin, James Bliss Townsend, Mr. Tucker, Ross Rand, Rev. Scott Kidder, and Mattie Sheridan. Mrs. Maude Odell, the guest of honor, in a grateful speech for the compliment paid her, pledged herself to do all in her power to increase the membership and to promote every vital interest of the Alliance. A recitation was given by C. C. Taylor, dramatist.

The date of the November dinner will be duly announced.

Alliance members are reminded that preparations are under way for a fair to be held at St. Chrysostom's Hall, Dec. 6, afternoon and evening. Any donations in the way of fancy articles may be sent to the headquarters, 550 Seventh Avenue. Cash contributions will be welcomed by the committee.

KLAW PRAISES THE WEST.

Marc Klaw, who has been in the West and Northwest securing theatres in behalf of Charles Frohman, Klaw and Erlanger, returned to New York Oct. 24. Mr. Klaw has been away forty-two days, during which time he traveled nearly ten thousand miles and over a third of which time he spent on sleeping cars. He expressed himself as more than satisfied with his trip.

"Why shouldn't I be," said he, "as I have accomplished absolutely everything I went after? Charles Frohman and Klaw and Erlanger will next season have theatres of their own in Butte, Mont.; Spokane, Wash.; Seattle, Wash.; Portland, Ore.; Victoria, B. C.; Vancouver, B. C., and Tacoma, Wash. These are the principal points we desired to cover, as the intermediate towns will be more than glad to take the attractions which we book in these cities.

"I have had a delightful trip," continued Mr. Klaw; "picked up nearly ten pounds in weight and was treated with the greatest courtesy and kindliest consideration by the entire press of that country, and to its everlasting credit be it said that while I was interviewed nearly half a hundred times I was never inaccurately quoted, except in one or two slight or unimportant instances.

"The railroading, too, out there amazed me, as only one train in which I traveled failed to land me in my objective point at the scheduled time."

Mr. Klaw was very enthusiastic over the Western country, and referred to it as the backbone of the United States. Besides the cities above mentioned he visited Los Angeles, Santa Barbara, San Bernardino, Salt Lake, Denver and Omaha. Mr. Klaw expects to spend a little time in New York now until he, Mr. Frohman and Mr. Erlanger can get into conference, which will be followed on his part by a trip through Texas.

BERNHARDT IN HER AUTOMOBILE.

The picture of Madame Sarah Bernhardt in her automobile carried on this page is unique in that the automobile enjoys more prominence than Madame Sarah herself. It is not often, as in the present case, that Madame Bernhardt, whose presence within the machine can be detected by close scrutiny, can be photographed in repose. She was taken entirely unawares by the photographer.

BOOTS AND SADDLES.

Eugene Walter's Boots and Saddles, which had a preliminary week's hearing last July, at the Suburban Gardens, St. Louis, will have its New York premiere next Monday, Nov. 7. Charlotte Walker, who appeared in the leading role in the original production, will have the same role in the New York presentation. The production is for two weeks only.

VANCOUVER THEATRE SOLD.

The Northwestern Theatrical Booking, of Portland, Ore., bought the lease of the Grand Theatre at Vancouver, Wash., and it is expected that a permanent stock company will be installed to occupy the house three nights each week.

CURRENT AMUSEMENTS.

Week ending Nov. 5.

ACADEMY OF MUSIC—Stock co. in If I Were King—12 times.
ALHAMBRA—Vaudeville.
AMERICAN MUSIC HALL—Vaudeville.
ASTOR—The Girl in the Taxi—2d week—9 to 16 times.
BELASCO—The Concert—5th week—32 to 39 times.
BIJOU—Thomas Jefferson in The Other Fellow—1st week—1 to 8 times.
BROADWAY—Marie Cahill in Judy Forgot—5th week—26 to 32 times.
BRONX—Vaudeville.
CARNEGIE LYCEUM—Mme. Pilar-Morin in L'Enfant Prodigue—2d week—17 to 24 times.
CASINO—Sam Bernard in His Game from Milwaukee—7th week—43 to 49 times.
CIRCLE—Wright Lorimer in The Shepherd King—9 times.
CITY—Is Matrimony a Failure?—235 times.
COLONIAL—Vaudeville.
COLUMBIA—Golden Crook Burlesquers.
COMEDY—Commencing Nov. 1—Douglas Fairbanks in The Cub—7 times.
CRITERION—The Commuters—12th week—86 to 93 times.
DALY'S—Baby Mine—11th week—81 to 88 times.
EMPIRE—John Drew in Smith—9th week—63 to 70 times.
FOURTEENTH STREET—Vaudeville and Pictures.
GAIETY—Get Rich Quick Wallingford—7th week—49 to 56 times.
GARDEN—The Rosary—2d week—9 to 16 times.
GARRICK—Commencing Nov. 1—Kyrle Bellew in Raffles—7 times.
GLOBE—The Girl in the Train—8th week—29 to 36 times.
GRAND OPERA HOUSE—Montgomery and Stone in The Old Town—174 times, plus 6 times.
HACKETT—Mother—9th week—63 to 70 times.
HERALD SQUARE—Marie Dressler in Tillie's Nightmare—71 times, plus 90 to 97 times.
HIPPODROME—The International Cup; The Ballet of Niagara; The Earthquake—9th week.
HUDSON—Helen Ware in The Deserters—7th week—47 to 54 times.
HURTIG AND SEAMON'S—Irwin's Big Show.
IRVING PLACE—Socrastic—7 to 12 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Julia Neilson and Fred Terry in The Scarlet Pimpernel—2d week—9 to 16 times.
LIBERTY—The Country Boy—10th week—71 to 78 times.
LINCOLN SQUARE—Vaudeville and Pictures.
LYCEUM—Marie Dore in Electricity—1st week—1 to 8 times.
LYRIC—Madame Troubadour—4th week—25 to 32 times.
MAJESTIC—Vaudeville and Pictures.
MANHATTAN—Hans, the Flute Player—7th week—42 to 49 times.
MAXINE ELLIOTT'S—The Gamblers—1st week—1 to 8 times.
METROPOLIS—Queens of the Jardin de Paris.
MINER'S BOWERY—Tiger Lilies Burlesquers.
MINER'S BRONX—Beauty Best Trust.
MINER'S EIGHTH AVENUE—Merry Maidens.
MURRAY HILL—Follies of New York and Paris.
NAZIMOVA'S 39TH ST.—The Little Damozel—17 times, plus 4th week—25 to 32 times.
NEW—The Blue Bird—8th week—36 to 44 times.
NEW AMSTERDAM—Madame Sherry—10th week—73 to 80 times.
NEW YORK—The Dollar Princess—257 times, plus 24 week—17 to 24 times.
OLYMPIC—Parisian Widows Burlesquers.
PLAZA—Vaie Stock co. in Mrs. Temple's Telegram—138 times, plus 12 times.
REPUBLIC—Rebecca of Sunnybrook Farm—8th week—33 to 40 times.
SAVOY—Vaudeville and Moving Pictures.
VICTORIA—Vaudeville.
WALLACK'S—H. B. Warner in Alias Jimmy Valentine—160 times, plus 32 to 39 times.
WEBER'S—Kitty Gordon in Alma, Where Do You Live?—9th week—37 to 44 times.
WEST END—The Merry Widow—451 times, plus 6 times.
YORKVILLE—Vaudeville and Pictures.

ARTHUR SCHEFFER.

Arthur Scheffer furnished for Charles Dillingham's production of The Girl in the Train, at the Globe Theatre, an orchestra which has aroused the enthusiastic comment of musical authorities in New York. He supplies orchestras and conductors of the best class to hotels, department stores and other institutions.

THOMPSON AGAIN IN CHURCHLY GARB.

William H. Thompson will make his reappearance on the local stage next Monday, at the Fifth Avenue Theatre, in a new one-act play entitled The Cardinal's Stratagem, that has been especially written for him by Mildred Aldrich. In this little play, which engages four players besides the star, Mr. Thompson returns again to the robes of a dignitary of the church, a costume that he has worn with eminent success in a dozen roles in the legitimate drama. His impersonations of churchly characters have ranged from Friar Lawrence in Romeo and Juliet to the stellar role in The Bishop's Move, and inasmuch as he has prepared each of these several characterizations with the greatest care he had become the foremost exemplar of ecclesiastical personages now before the public. In The Cardinal's Stratagem, Mr. Thompson portrays the genial, diplomatic and crafty Cardinal Fleury, who, in the play, untangles a much snarled lovers' knot for his ward Marie and her husband Gaston, Duke of Perigore. The action takes place on the terrace of the Grand Trianon, Versailles, in the eighteenth century, a place and time that afford opportunities for exceptionally beautiful scenery and costumes.

AMATEUR DRAMATIC NOTES.

The Arrow Dramatic Society of Brooklyn gave a very creditable performance of A Stubborn Motor Car Oct. 27. The cast included F. M. Rottermund, H. Buck, Robert Freeman, John Wismac, Fred Mohr, George Bekelkramp, Robert Ryder, Anna Buck, Mrs. J. O'Neil, Mrs. K. Shuck, and Josephine Wismac.

The Boys of Company B will be given by the members of the Transfiguration Lyceum the evenings of Nov. 17 and 18 in the Knapp Mansion, Brooklyn.

One of the most active members of the Majestic Dramatic Society of Brooklyn is Nettie Unger, who has been a member of the society for the past two seasons. Miss Unger has gained a great deal of credit in her interpretation of some difficult character parts, her greatest successes being Aunt Melissy in Lover's Lane and Mrs. Medway in the Majestic's first production for this season, Turned Up. Miss Unger has been cast for the part of Mrs. Prescott in the play Men and Women, to be given by this society Tuesday, Nov. 1, at Labor Lyceum, and her many friends look forward for a repetition of her past successes. Miss Unger has played with many other societies in Brooklyn, among them being the Collins Sketch Club.

NEW PLAYS.

The New Theatre company presented The Thunderbolt in Montreal on Oct. 27, to a large and fashionable audience for its American premiere.

I'll Be Hanged If I Do, a new comedy by Edgar Selwyn and William Collier, was produced at the Savoy Theatre, Atlantic City, on Oct. 24. The cast included Helen Collier Garrick, Paula Marr, Thomas Findlay, Stephen Maley, and P. S. Barrett.

The Prosecutor opened on Oct. 31, in Albany. It is based on The Red House by William Hamilton Osborne. Eva MacDonald is playing the chief role.

May Irwin opened her season with Getting a Polish at the Collingwood Opera House, Poughkeepsie, N. Y., on Oct. 24. The comedy is by Booth Tarkington and Harry Leon Wilson. The cast included: May Irwin, George Fawcett, Frank Bixby, Rosalind Coghlan, John Daly Murphy, John Junior, J. T. Challlee, Charles A. Gay, Mary K. Taylor, Albert Rocardi, Mary V. Hall, Florence Glenn, Edward Liebert.

TO ADVERTISERS.

The next number of THE MIRROR *will be published on Monday, Nov. 7, instead of on Wednesday, Nov. 9, as Tuesday, Nov. 8 (Election Day), will be a legal holiday. Advertisers will please note that the final forms will close on Saturday, Nov. 5, at noon. Changes desired in standing advertisements must be in hand by Thursday morning, Nov. 3.*

BROOKLYN AMUSEMENTS.

Stock Company Work Pleased Good Houses—Week's Record Speaks Well for Many.

Three acts with a laugh a minute tells the story of The Blue Mouse as played by the Forbes Stock company at the Gotham Theatre last week. As Pauline Devine, the Blue Mouse, Marion Ruckert was assigned a part which afforded her the first opportunity she has had so far this season to show her ability as a funmaker and scored a decided hit from the time she pleads for a kiss in the first act to the end of the third. James Kyrie McCurdy as Mr. Llewellyn was decidedly clever, and kept the audience in a roar from the moment he appeared, as did Kate Woods Fiske in the role of Mrs. Llewellyn. Roy Phillips as Augustus Rollett was also very good. John Havoid as Mr. Wallus handled his part in a very competent manner. Others in the cast that handled the supporting roles in fine fashion were: Jane Stuart, Evelyn Watson, Al. Devitt, William Davidge, Louis Dean, Emma Haynes, John Freespan, George Smith, Frank Whitman, Robert Johnson, Clay C. Roberts, Louis Ford, and Lawrence Barbour. After a week's vacation Gus A. Forbes will return to the cast, and will present this week Eugene Walter's great play of the Canadian Northwest, The Wolf. Mr. Barbour, the popular stage director, promises several surprises in the way of stage settings, and an exceedingly fine performance is looked for.

The Phillips Lyceum Stock company last week presented The Guilty Mother. Phyllis Gilmore as Gabrielle Verni, Madame Romaine as Old Nannie, C. A. Turner as Jack Rutland, and Artie Fitzhugh were well supported by the company.

A trip to Chinatown delighted a large audience last week at the Bijou Theatre. W. A. Mortimer as Welland Strong acted the part in his most happy manner. Marie Pavey, who jumped from Camille to the dashing widow, Mrs. Guyer, again showed her versatility and captivated her audience. Harry McKee as Ben Gay contributed his share of fun, as this character is one of the most humorous in the play. Others in the cast were: Claude Payton as Rashleigh Gay, John H. Dillon as Wilder Daly, Eugene Frazier as Noah Heap, Frank Armstrong as Slavin Payne, Mabelle Estelle as Tony Gay, Edith Bowers as Marie Horton. For this week the attraction will be Men and Women.

With a full complement and every member handling a fine part, the Payton Stock company at the Lee Avenue Theatre last week appeared in A Bachelor's Honeymoon. As a bachelor, Louis Leon Hall worked the role to its funniest capacity. Minna Phillips as Juno Joyce was the life of the piece. Grace Fox as Marianne in search of clues, Charlotte Daniels, Ethel Milton, Joseph Girard, George S. Fisher, Charles Greer, and Richard Vanderbilt carried the supporting roles in competent fashion. The attraction this week is Don Caesar de Bazan. Louis Leon Hall, the popular leading man, will be seen in the title-role, and in addition will stage the production.

The Crescent Stock company produced The Easterner at the Crescent last week to crowded houses. George Alison had the Nat Goodwin part of the Easterner and he appeared at his best in a strong, manly role, receiving a large measure of applause from the audience. Ida Adair as Grace Morton was perfectly at home, and Emelie Melville and Gertrude Rivers had congenial roles. Isadore Martin had a prominent part as Janet Robbins and handled same in a competent manner, as did M. J. G. Brizza in the strong character of Ray Stewart. This week, The Love Route.

Edward Locke's great success, The Climax, was presented to a Brooklyn audience last week and made another marked impression at the Grand Opera House.

Lulu's Husbands was presented at the Majestic last week, with Mabel Barrison and Harry Connor in the title-roles.

Madame X moved up to the new Shubert Theatre last week, after a successful week downtown.

Is Matrimony a Failure? was the attraction at the New Montauk last week. This week, Decorating Clementine.

The Great Chinatown Trunk Mystery was presented at the Amphion last week, and a large audience got their money's worth with excitement and thrills.

The Round Up aroused a large audience to a high pitch of enthusiasm last week at the Broadway Theatre, where it came to enliven the Eastern District.

S. H. Dudley, assisted by Alda Overton Walker and a large company of colored actors, presented His Honor the Barber at the Court Theatre last week.

Valerie Bergere was the headline feature of a well balanced programme at the Greenpoint last week.

Percy Williams offered an exceptionally good bill at the Orpheum last week, headed by Elida Moore and Mary Marble and Sam Chip.

Brooklyn was treated last week at the Fulton to a real novelty, The Barnyard Romeo, and scored a decided hit.

CHARLES J. RUPPEL.

"BIG SIX'S" BALL.

The officers and members of Typographical Union No. 6 of New York, "Big Six" as it is commonly called, are making arrangements for the sixty-first annual charity ball of the organization, which will be held on the evening of Monday, Nov. 28, in Madison Square Garden. The proceeds of the ball are to be turned over to the hospital fund of the organization for the endowment of beds in hospitals and for the care of sick members. This will be the first time in the history of any labor organization that Madison Square Garden has been secured for an affair of this kind and it is the intention of the members of "Big Six" to make the event a credit to the union labor movement. A cordial invitation is extended to everyone to attend. The tickets, admitting gentleman and ladies, are one dollar.

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WANTED—To buy outright, vaudeville sketch (serio-comic); two or three people. Address Jane Arthur care MIRROR.

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Claywood, Matie, Coralie Clifton, Anna Christoffer, Eloise M. Clement, Mrs. Frank Caigne, Sadie Calhoun, Grace Clark, Ethel P. Cantor, Winifred Carter.

Davenport, Alice, Mona Desmond, Elizabeth B. Davis, Irene Daniel, Dorcia Delaro, Ethel Dovey, Jean Dayne, Mrs. John W. Dillion, Sadie Drew, Edwardes, Madge, Mrs. Edw. Emery, Peggy Edwardes, Virginia Elwood, Kate Emmett, Isalel Erdleta, Madeline Evans, Paula Edwards.

Fisher, Charles E., Rhea Finny, M. G. Foster, Linnet Fiske, Mary E. Forbes, Vera Finlay, Agnes Fuller, Mabel Florence, Grace Fields, Frances Fairfield.

Garland, Marie, Leta Gilmour, Helena Griffin, Viola Gillette, Dorothy Godfrey, May Gaberel, Inez Girard.

Hampton, Mary, Gertrude B. Herron, Lenore Halstead, Mrs. H. J. Hewitt, Leila Hill, Olivette Haynes, Warda Howard, Elizabeth Hobbs.

Irving, Edna.

Johnston, M. Mrs., Sissieretta Jones.

Knott, Lydia, Etta Kendall, Rose Kinley, Ollie Ketcheman, Grace Kavalaw.

Lasche, Elfreda, Grace Lockwood, Janet Leno, Mrs. H. Lansey, Bertha Livingston, Mary Lawton, Anna Longfield, May Labey, Mrs. Frank Lavarnie, Grace M. Leonard.

Malloy, Teresa D., Cleo Moody, Viola Macy, Florence May, Elsie Murray, Norma Mitchell, Mrs. David Miles, Ruth Mayeliffe, Bert Miller, Mrs. Jno. Moore, May Marshall, Gertrude Meredith, Maud Madison, Margaret Moreland, Nina Morris, Jean Marcet, Elsie Minet, Eleanor Montell.

Nordstrom, Frances, Mae Nash, Elsie Niemeyer.

Parker, M., Lou Pettit, Virginia Perry, Natalie Perry, Ruby Paige.

Quilter, Mrs. A. G.

Rawlston, Zelma, Gay Rhea, Violet Ray, Leona Remington, Elsie Ridgely, Virginia Reid.

Sanger, E., Beth Sommerville, Alice Searles, Marie Stanwell, E. Schedell, Frances Sommerville.

Turner, Gladys, Mrs. Hedwiz Thiel, Ellen Tate, Mrs. Chas. O. Tennis, Elsie Thomas.

Underwood, Josephine.

Vincent, Claire, Von Leiver, Violet Vandyne, Hattie Vickery.

Waters, Mrs. Tom, Mrs. Jas. Wilson, Marie Wainwright, Jack Wayne, Willa E. Wakefield, Suzanne Westford, Jennie Weatherby, Lucy Weston, Winnie White, Jessamine Woods, Queenie Wilson.

Yonge, Jessica O.

MEN.

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Cheeks, A. M., Fred Clayton, J. F. Curran, Jas. Cornell, Robt. Cain, G. Connor, Harry F. Collin, C. H. Carlton, Jas. Cunningham, Webb Clayton, Robt. Conness, A. Conneman, Eugene Cowles, Lawrence A. Coever, Harold Castle.

Dunn, John, Walter D. Dale, Frank Dayton, E. L. Delaney, Edgar Davenport, Harry Davis, Chas. Drake, Sanford E. Dickinson, Harry Davenport, Robt. Dudley, Wm. Dehlman, Jess Dandy, W. C. De Witt, Frank Dale, Jas. K. Dunnells, Wm. Desmond.

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Murphy, Wm. F., Armond Meinotte, Chas. Meakins, Harry Malshall, Jno. L. Moore, Harry Monderson, Jas. Martin, Cliff Mack, Ben W. Mitchell, Jules Murray, Herbert L. Mansmore, B. Marsh, J. A. Morgan, Chas. V. Miller, W. D. Miles, Julius McVicker, F. D. McEntee, J. P. Medwosny, Harry McAuliff, Robt. McBride, Mayo and Rowe.

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Phillips, Harry, Geo. M. Perry, Walter Pennington, Herb. C. Pardey, Jno. Pringle.

Rawlinson, R., Colin Reid, Harold Russell, Geo. A. Roberts, E. Rosenbaum, J. A. Reid, Arthur Rigby, Chas. J. Ross, Cliff Russell, Ivan Rudgell, Wm. L. Raynore.

Snood, Russell, Vincent Seavello, Charley H. Schaeffer, C. Nick Stark, Bert Byor, Geo. H. Seigman, Templer Saxe, Ralph Stuart, Bruce C. Smith, Mortimer Snow.

Trasper, Stanley, Edw. Trevor, E. F. Thompson, Bernard Thornton, W. T. Thornton.

Verner, Chas., Theo. Van.

Williams, Billie, G. M. Woodworth, Atwood Walker, Johnny F. Williams, Sam B. Wilson, Robt. Warwick, A. Welburg, Wilmott Williams, Jay Wellington.

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CHICAGO'S THEATRE EVENTS

Exceptional Success of Mrs. Fiske's Season Necessitates Special Matinees—Sarah Bernhardt Greeted with Enthusiasm—Colburn's Chat of Stage and Players.

(*Special to The Mirror.*)

Chicago, Nov. 1.—Mrs. Fiske, herself a pillar of the theatre at its best, and her Manhattan company gave The Pillars of Society at the Grand Opera House before an audience of Chicago's cultivated theatre patrons Monday night, which filled the theatre, and to large audiences all week. The critics unanimously conceded greatness to this production of a masterpiece of the chief of modern dramatists. In one instance the impression on the reviewer's mind was so deep that the critique recorded The Pillars of Society as Ibsen's greatest play. As given by Mrs. Fiske and her company, every moment of the play fascinates. The audience is drawn completely into this episode of life in a Scandinavian town, and in the household of its leading citizen. One of the many comments paid Mrs. Fiske by the press in this instance was that she effaced herself as the actor of star parts and joined with her company in the wonderfully natural distribution of interest among the characters. Accurate, true and skilful to the last detail, her Lona is a memorable ideal creation. Of similar excellence by Holbrook Blinn's Bernick, who meets most of the demands of this dominating firm, the central figure. Henry Stephenson again distinguishes himself as Dr. Borlund, and especially in his delivery of the speech of bunkum to Bernick, which almost rivaled the famous effort of Marc Antony, as exemplified by Fred Warde at his best. Every other part is admirably played: Mrs. Bernick by Veda Buren; Dina by Merle Maddern, Johan by Edward Mackay, Hilmar by Wilfred Buckland, the chief clerk by H. W. Tucker, Aune by Sheldon Lewis, Martha by Alice John, Rummel by Harold Russell, and Vigelenad and Sandstad by E. Owen Meech and Robert V. Ferguson. Manager Harrison Grey Fiske has staged the play beautifully and achieved a triumph in the revival.

This week Mrs. Fiske is closing her five weeks with the first production of her new play, Mrs. Bumpstead-Leigh, with The Shadow of the Glen. In order to fulfill her announced engagement she is playing Hannele Wednesday, Thursday and Friday afternoons at 3 o'clock.

Clyde Fitch's The City, described as his last and greatest play, will be at the Grand Opera House for three weeks, beginning next Sunday night.

A further announcement for the Grand Opera House by Manager Harry Hamlin is Marriage a la Carte, with music, by C. M. S. McLellan and Jean Carryll. Emily Wehlen and Harry Conor will be in the company.

With Aida, Chicago's first grand opera season will begin next Thursday night and the event is arousing proper interest. Aida will be followed Saturday afternoon by Pelleas and Melisande. The cast for Aida: Aida, Jeanne Korolewicz; Amneris, Eleonora di Cisneros; Radames, Orvia; Amonasro, Mario Sammarco; Ramfis, Ramerino de Angelis; King, Berardo Berardi; Messenger, Dante Nuccbi; Priestess, Mabel Riegelman. In Pelleas and Melisande Mary Gardon will make her Chicago debut. Edmond Warnery will sing Pelleas and Hector Dufrane will sing Golaud. Gustave Huberdeau will sing the King, Armand Crabbe the Doctor, Suzanne Dumesnil Yniold and C. Bressler-Giaoli Genevieve. For next week the bills are: Cavalier and Pagliacci, Monday night, with Jane Osborn-Hannah, Bassi and Sammarco; La Boheme Tuesday night with Lina McCormick and Lillian Grenville; Louise, Wednesday evening, with Mary Garden, Dalmores and other stars; Tosca, Thursday night, with Miss Korolewicz as Tosca and Sammarco as Scarpia. Next Saturday night, Il Trovatore at popular prices. The season will continue ten weeks. The Auditorium has just been entirely rebuilt (interior) and provided with a "horseshoe."

Sarah Bernhardt began her American tour at the Studebaker to-night before a great audience of enthusiasts, who gave her a royal welcome in Aiglon. Her acting is as wonderful as ever. Considering her age, her repertoire is little less than marvelous. To-morrow night she will play Tosca, almost while it is being sung around the corner by the Chicago Grand Opera company at the Auditorium. Something new Wednesday night, Les Bouffons, after acting Phedre in the afternoon—one of her greatest achievements. The versatility and vigor of this woman of three score will be further evinced with Camille Thursday and Tosca Friday again, Saturday afternoon Phedre again, and Saturday night Joan of Arc. A great week. What other living actress can equal it?

Fritzi Scheff began her engagement at the Lyric to-night with a big and happy audience before her, and The Mikado was received with evidences of delight. A further record of her success will be given next week.

The Commuters was presented at Powers' to-night, and seemed assured of a prosperous engagement. Edna Aug lured from vaudeville is prominent in the cast; also Harry Davenport and John B. Robertson.

Way Down East will return for two weeks, beginning Nov. 13 at McVicher's.

Robert Mantell will not play Sunday evenings at the Lyric. The opening play, Nov. 14, will probably be O'Flynn. The repertoire includes Macbeth, Merchant of Venice, Hamlet, Lear, Richard, Othello, Richelieu, Louis XI, Romeo and Juliet, and As You Like It.

The Penalty at the Chicago Opera House has attracted its quota of attention in the midst of Chicago's long list of downtown bills, but it is hardly another Madame X. Hilda Spong has acted fairly well at the hands of the critics. Harry Mestayer has been especially complimented.

Three Million Dollars seemed to be too much for the owners to carry around, so they put it in a storage warehouse here for safe keeping. The production was thus removed from the Chicago Opera House Saturday week, and about the same time the scenery was attached for claim of $2,800.

Mabel Hite and Michael Donlin are back in town again—at the Majestic. Will Cressey is still there playing his fourth sketch. One Night Only, a sequel of Town Hall To-night, Mr. Cressey gave character sketch last week, in which he showed his ability as an actor rather than writer. The chief laughmakers were Mae Melville and Robert Higgins, and Mr. and Mrs. Jack McGreevey all as successful as ever. Lee Lloyd made a good impression with his character songs.

The Shuberts have added the Ziegfeld to their list of Chicago theatres, and thus will have a lake front theatre on Michigan Boulevard in the growing elite district adjacent to the Blackstone Hotel. The Ziegfeld is just around the corner from the Blackstone Theatre, which is across an alley from the Blackstone Hotel. Thus the new syndicate will compete with the old. The Ziegfeld is in a handsome building erected for the permanent home of the Chicago Musical College, the famous institution for teaching music and acting, which was founded by Dr. Ziegfeld, and is conducted by himself and his sons, with the exception of Flo Ziegfeld, producer of The Follies of 1910, and husband of Anna Held. The name of Ziegfeld will be erased from the theatre. It will henceforth be known as the Comedy. The lease is said to be for seven years. The other Chicago theatres conducted by the Shuberts are the Garrick, Lyric, and Princess. The first attraction at the Comedy is to be Margaret Illington in The Whirlwind on Nov. 13.

Maud Lillian Berri was in the city recently on her way to her Summer home at Lake Beulah, Wis. The interesting note added to the announcement of her return to the State of Illinois, and the single state, is that she has just laherited $250,000, and is going back to the Golden State—which might mean matrimony.

With Fritzi Scheff in The Mikado, redivivus at the Lyric, beginning to-night, are Digby Bell, Kate Condon, Hattye Fox, Herbert S. Waterous, William Danforth, and Marie Rose.

In the company with Robert Edeson, who will follow Genee at the Illinois in Where the Trail Divides, are Eva Denison, Cornelia McDonald, George Barnum, Malcolm Duncan, Joseph Rawley, Charles Chappell, John Prescott, Ship Camp, and E. M. Dressor.

Grace Hayward, who is conducting a stock company successfully in the pretty Warrington Theatre which Frank June established in the midst of the fashionable suburb of Oak Park (a town by itself), received the good news last week. I am most reliably informed, that the United States Court at Minneapolis had awarded her full possession of that success of several seasons, Graustark, with a judgment of $24,000 against the first exploiter of her play, and the possession of all the accumulated royalties held by the court awaiting the decision. In short, Miss Hayward's victory like that in the case of The Heir to the Hoorah, was complete and sweeping.

Henry Dixey is ingratiating, to say the least, in The Naked Truth at the Cort Theatre. There is more of deftness than strength in such a clever little comedy, and Mr. Dixey knows just how to play the neat but nifty comedy of Bunny Darrell. An audience of good size early last week seemed to enjoy both the play and its actors. Spottiswoode Aikea's unhackneyed characterization of Hayter was an excellent example of deft comedy and Herbert Standing made a good, substantial popular bluff character of James Darrell. Marie Nordstrom played Mrs. Hayter with her usual brightness and ability, and Ruth Shepley was sweet, but not too saccharine as the pretty fiance. This production offers the kind of comedy which people of taste might be expected to prefer to the rough stuff which seems more in demand.

Arthur Dunn and Marie Glazier both up serenade after a long absence at the American Music Hall this week. Clarice Vance is there, too, and Pauline myst1fies and causes great laughter with hypnotic suggestion.

Walter McCullough, of this city, who is touring in The Devil, the Servant and the Man, sends documentary proof that he was the first actor to subscribe to the fund for holding the Panama Exposition at New Orleans in 1915, commemorating the opening of that great work. He says New Orleans is the logical place; and to a man as far up the Mississippi as this it looks that way.

Halloween has been selected as the opening date for the Hamlin Avenue Theatre, on Hamlin Avenue just off Madison Street, near Garfield Park. Frank Howard is manager. It is a large and handsome edifice with a fully equipped stage, and is a growing fine young subcentre around the park. Manager Howard promises that only clean and first-class acts will be offered, as it is to be in fact a family theatre.

The bills this week: Grand Opera House, Mrs. Fiske; Studebaker, Sarah Bernhardt; Auditorium, grand opera; Powers', Commuters; Lyric, Fritzi Scheff; Garrick, Chocolate Soldier; Princess, Deep Purple; La Salle, Sweetest Girl in Paris; Cort, Henry Dixey; Colonial, Bright Eyes; Olympic, Aviator; Illinois, Genee; Whitney, Berth 13; Chicago Opera House, The Penalty; Haymarket, Vaughan Glaser in The Bridge; Globe, Silver Threads; Crown, Sis Hopkins; National, The Thief; People's, Marie Nelson Stock in Peaceful Valley; Weber's, Uncle Tom's Cabin; Bijou, Shadow of the Gallows; Criterion, stock in melodrama; Marlowe, stock.

Silver Threads, a pleasing play of the homely comedy-drama sort has succeeded the long engagement of The Rosary at the Globe. It appeals wholesomely to the growing patronage of the Globe, especially the singing of old songs by Richard J. Jose, whose good voice has just the right quality.

Vaughan Glaser in the special production of his bridge-building play, with its striking scene, The Bridge, is a popular bill at the Haymarket.

The elaborate Russian dancing act at the American Music Hall last week, Dances Russes Classique, was beautifully staged and most gracefully done. The chorus was unusually artistic. Neil McKinley, singer, got a great deal of applause, and Johnson Clark, another clever English ventriloquist, was given an enthusiastic American welcome.

OTIS COLBURN.

LOUISVILLE.

Nat Goodwin Given Warm Welcome—Manager Macauley Loses Old Friend.

N. C. Goodwin was warmly welcomed upon his return after an absence of a number of years. He presented at Macauley's Oct. 24-29 his new play by George Broadhurst and C. T. Dazey, The Captain, a rollicking, pleasing farce of the true Goodwin flavor. The co. is a capable one, the business was good and the engagement was a success. Lillian Russell filled out the week, appearing for the first time here in her new comedy, In Search of a Sinner. The star, the play and the co. scored a hit.

The Fourth Estate was a strong attraction week of 24 at the Shubert Masonic. The Liebler have given this successful play a strong setting scenically and have provided a well balanced co.

Bertha Kalich opens at the Shubert 3 in A Woman of To-day.

The Millionaire Kid, with Raymond Paine featured, drew the customary large business at the Avenue 23-29.

The Gordon-North Amusement co. was seen in burlesque, The World of Pleasure, at the New Buckingham, and the Big Banner Show, with Ed. Gallager and Al. Shean, occupied the stage at the Gayety week ending 29.

Keith's Mary Anderson enjoyed a prosperous week 24-29 with high class vaudeville, with Ellis Proctor Otis as a headliner.

The Walnut Street and Hopkins' also offered up-to-date vaudeville and received their share of the business and the commendation.

Madame Schumann-Heink was heard in concert at the Woman's Club 27. The great singer is a favorite in Louisville and a large audience attended.

Ex-Manager James B. Camp is lending valuable aid to the committee of citizens which is booming the proposition to erect a large auditorium here. Mr. Camp's experience as manager of the old Auditorium during Daniel Quilp's lifetime is of value in considering the project.

Manager John T. Macauley is genuinely grieving at the death of his pet and for years constant companion, the dog "Bert," who was probably the best known and best liked dog in America.

Mrs. Cale Young Rice is in receipt of gratifying news of the success on the road of Tim Murphy in the dramatization of her well-known story, Mr. Opp.

CHARLES D. CLARKE.

THIS ADVERTISEMENT IS NEWS

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STAGE DOINGS IN BOSTON

William Gillette's Return—Lew Fields Appears Sooner Than Expected—Sothern-Marlowe's Macbeth to Be Seen at the Hub—Benton's Chat.

(*Special to The Mirror.*)

Boston, Nov. 1.—William Gillette's return to Boston is the most interesting feature of the opening week, for it has been two years since he has played here, and then it was not in one of his own pieces. Now, however, he is back again for an extended visit at the Hollis, and in the course of his stay he is going to give as many pieces as a 10-20-30 company on the circuit. It was a happy claim on the part of this actor-author to pick out Sherlock Holmes as the first play of the engagement, and in his old character in the Conan Doyle play he has had a rousing greeting from his old friends. He plays the famous detective with his customary finesse, and makes its thrilling scenes most effective. He has a good cast to support him, with Louise Huettner, William Riley Hatch, and others quite as well known. Sherlock Holmes will hold the stage only a week and The Secret Service, Too Much Johnson, Classic, The Private Secretary, and Held by the Enemy will fall into line.

Lew Fields came to town a little earlier than was anticipated, and opened the engagement at the Shubert with fine patronage. It was a decided transition from the atmosphere of The Dawn of a To-morrow to the frivolity of The Summer Widowers, but it was evidently appreciated. With Mr. Fields, Irene Franklin is the chief one featured, but Willis Sweetnam, Fritz Williams, and Ada Lewis are among the others in the long cast, which will stay here only five weeks, for then comes the Sothern-Marlowe long engagement, opening with Macbeth.

An even greater treat in the style of offering has been made at the Castle Square, for John Craig's Players jump from the frivolity of a George M. Cohan musical farce to take up the solemnity of The Servant in the House, that morality play which was last given here at the Tremont. Mr. Craig himself is back in the ranks again after a brief vacation, and plays Manson with striking realism. Mary Young takes a comparatively small character, Mary, but the production thus gave an effectiveness that was absolutely lacking when the piece was first given here. When a leading lady will make such a sacrifice for art it certainly deserves recognition.

The Arcadians enters upon its last fortnight at the Colonial, and then will have a few performances in New England, but not going anywhere to the east of Boston. The cast is intact once more, and Julie Sanderson and Frank Monohan play just as if they had never missed a performance at all, for they are entirely recovered from their recent illnesses. The engagement will end with two football nights.

Seven Days is putting the orchestra under the stage nearly all the time since it opened at the Park, and it looks like another case of The Man From Home there. It is a second instance of an Astor Theatre production receiving a Boston popularity at the Park and it is sure for a long run. Georgia O'Ramey as Florence Reid, always the favorite, and Albert Brown deserves praise for his work as a funmaker.

The Fortune Hunter keeps up with big houses at the Tremont, and there, too, the orchestra has to stay under the stage on Saturday nights and matinees at the other performances. The artful perfpance comes to-night for the play, and it will be observed in proper fashion by John Barrymore and the others in the play.

The Chocolate Soldier at the Majestic also is in for a long run, for the third week of the engagement has started like the two that went ahead. A change in the cast brings Bena Vivienne back for one of the chief characters. Most of her work has been in grand opera, for she studied in Chicago, and she sang here in two different productions of Madame Butterfly.

The Speckled Band gives the stage of the Boston a return to the type of theatre that has always been popular there, and the business has been increasing steadily ever since the spring performances, showing that people are talking about their play made from one of the late stories in which Conan Doyle made Sherlock Holmes figure. It is not all detective by any means, and the snake makes its presence felt just like a real star.

The Chinatown Trunk Mystery is a thriller of a different sort that holds the stage of the Grand Opera House this week, and it is as successful as it was a year ago. One of the chief characters in the melodrama is played by C. Blanche Rice, a society girl from one of the suburbs, who always has a huge gallery when she plays here.

The Family at the Gelah is gaining in interest; so much so, in fact, that the engagement has been extended for a third week, and there is an attraction in sight to follow. John Westley, is featured in the production, but Julie Sherne and Mabel Bert both do admirably in trying characters.

Charlotte Hunt heads the vaudeville bill at Keith's this week and gives the house its chief interest in her vaudeville debut, Love Under Difficulties, is the playlet in which she does admirably. To support her are James Horne, Florence Hale, who is her mother, Mrs. Jay Hunt in private life. The remainder of the programme is varied by variety.

At the burlesque houses the attractions of the week are: Gaiety, Beats-Sanitey show, which scored an enormous hit when it was given here at the opening of the season at another house; Howard Athenaeum, Elmer Tenley and his Pennant Winners; Casino, The Beauty Trust; Columbia, Follies of the Day.

At the annual meeting of the Association of Theatre Managers of Boston, which was held last week, Charles J. Rich, of the Charles Frohman, Rice and Harris theatres, was elected president to succeed John B. Schoeffel, of the Tremont, who declined another term. The other officers are: Vice-president, A. L. Wilbur, Majestic; secretary, W. D. Andreas, Park; treasurer, T. E. Lothian, Park. Directors: John B. Schoeffel, Tremont; E. D. Smith, Shubert and Majestic; Henry N. Farren, Columbia; George W. Magee, Grand Opera House, and A. L. Lovering, Boston.

The final rehearsals of the chorus at the Back Bay Opera House are being held and the belated principals will arrive later in the week, so that the house will open 7 with Mefistofele.

H. Price Webber and the members of the Boston Comedy company left to-day for Wiscasset, Me., where the last rehearsals will be held and the season opens. Mr. Webber waited till the election interest should end its rivalry.

Nance O'Neil was the guest of honor at a reception given by the Professional Women's Club last week, and a number of the well-known players in town attended. Miss O'Neil will start westward with The Lily and the tour will extend to the Pacific Coast.

Elvira Leugront did not have the cholera, as was reported last week, when the "Cerapic" arrived from Italy with others of the opera company and she was not on board. She had been singing in Naples during the Summer, but she sailed for America from the north of Europe.

Edward Halpin, of the Colonial staff, has left to go in advance of The Gingerbread Man, which is to make a New England tour after five years in the West.

The many old friends of "Bob" Barnet are welcoming him back to Boston, where he has been in advance of Ellen Terry. It seems like "days of old" to run across Mr. Barnet in the lobby of the theatres, since his name always will be so closely identified with such pieces as 1492, Prince Pro Tem, and many of the Cadet successes.

JAY BENTON.

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THE PHILADELPHIA STAGE

A Summary of Attendance—New Plays and Old—Vaudeville Bills—The Philadelphia Orchestra—Passing of the Third Floor Back—Our Miss Gibbs—The Love Route.

(*Special to The Mirror.*)

PHILADELPHIA, Nov. 2.—This is about the way last week's attendance at the principal local theatres may be summed up: Broad, poor; Forrest, light; Adelphi, big; Lyric, good; Garrick, big; Chestnut Street Opera House, light; Walnut, poor. The Garrick, with Bessie McCoy in The Echo, and the Adelphi, with Forbes-Robertson in The Passing of the Third Floor Back, ran a neck-to-neck race for honors, and it was an even toss up at the close of the week which won out. Both houses were crowded at every performance; it was simply a case of capacity. The Mikado at the Lyric also did well, but the attendance was somewhat smaller than on the previous week. All of which goes to show that our capacity to fill seven first-class houses, no matter how meritorious the attractions, is limited. We simply haven't the floating population to do it, and with about 175 other places of amusement in full blast there is little wonder that the leading theatres do as well as they are doing. Philadelphia, it may be truthfully said, is becoming a one week's stand, and even then the show must have merit. There are exceptions, of course, as in the case of The Echo or The Passing of the Third Floor Back, but even these would have to limit their engagements to a few weeks at the outside—that is, with profit to the respective managements. Competition of combination houses has drawn heavily upon the audiences in the galleries of the first-class theatres, while grand opera has done much to deplete the attendance of the "downstairs" audiences. We are getting all the new productions, with some of last season's successes thrown in, but the patronage fails to come up to expectations. This was the experience of last season and so far this year it is holding good.

There were several changes at the leading theatres last night. Harry Kelly in The Deacon and the Lady came to the Walnut, Lulu Glaser in The Girl and the Kaiser took the place of The Mikado at the Lyric, and Elsie Janis in The Slim Princess succeeded The Old Homestead at the Chestnut Street Opera House. The holdovers are Francis Wilson in The Bachelor's Baby, Forbes-Robertson at the Adelphi, The Echo at the Garrick, and Our Miss Gibbs at the Forrest. There will be several changes the coming week, Billie Burke in Mlle. Dot coming to the Broad and Robert Hilliard in A Fool There Was to the Garrick, which will be his third visit here in that popular play.

Madame X is booked for the Lyric week beginning Nov. 14. The cast includes Dorothy Donnelly and William Elliott.

The burlesque houses, which are continuing to do a good business, offer this week: The Marathon Girls at the Gayety, Rector's Burlesquers at the Trocadero, and The Queen of Bohemia at the Casino.

Burton Holmes will give a series of ten lectures at the Academy of Music this month and next.

The Philadelphia Operatic Society will to-morrow evening present, in the Academy of Music, Norma and Dance of the Hours. There will be a chorus of 150 and a ballet of 48. The orchestra will number 60 instruments.

The Follies of 1910, Ziegfeld's revue, will follow Elsie Janis at the Chestnut Street Opera House, the engagement beginning Thanksgiving week.

Charles Frohman will present at the Garrick week beginning Nov. 14 Arsene Lupin, with William Courtenay in the leading role. It is regarded as one of the greatest detective plays at present on the stage.

Thomas E. Shea is at the Grand this week. He presented A Self-Made Man last night, and it will be repeated at Tuesday and Thursday matinees. Wednesday and Friday nights and Saturday matinee The Bells will be given, while the offering for Tuesday, Thursday, and Saturday nights will be Dr. Jekyll and Mr. Hyde. Next week, a return engagement of St. Elmo, with the original cast.

The William Penn has a big bill this week. It includes Genaro and Bailey in original songs and dances, Walter Perceval and company in A King for a Night; Fitzhugh Brothers in their musical flower garden, John Hamilton, painter and comedian; Woodward Sisters, singers and dancers; William Humphreys, musical mimic, and Polk and Polk, gymnasts. The house is playing to capacity at the evening performances.

The bill at the Bijou this week has a comedy, The Horse Dealer; Harland and Rollison, musical comedians; Glenn Burt in parodies, Marion and Dean, singing and talking comedians; Alfred and Read, gymnasts; Hevener and Clark in Are They Happy?

The Queen of the Outlaw's Camp, which has been here before, opened at the National last night. It will be followed next week by The Smart Set.

Joe Hortis in Our Friend Fritz is at Hart's this week. Hal Reid in The Kentuckian will be there next week.

Dumont's Minstrels have two new burlesques this week, one of them being Hallow Eve Tricks and the other The Echo.

The Round Up will follow Our Miss Gibbs at the Forrest, beginning Thanksgiving week.

Decorating Clementine, with G. P. Huntley and Hattie Williams in the leading roles, will be the offering of the Broad during Thanksgiving week.

There is an intimation here that Keith's proposes a new policy regarding its headliners or principal features. Instead of booking them for a single week they are to be continued for a series of weeks—just as long as the public is interested in them. The experiment, it is said, will be inaugurated in this city this week, with Gertrude Hoffman in her New Revue. If it is the success it is believed it will be, then it will continue as the principal headliner of the Keith bill for some time to come. It is an experiment, of course, and, if successful, will mean that Keith has taken another stride forward in advancing refined vaudeville. Miss Hoffman's act requires an hour or more for presentation, and at least fifty people are required in the production. Miss Hoffman herself is the principal feature and gives imitations of many stage celebrities. The bill, however, is not by any means limited to the Hoffman revue. Other prominent acts are presented by the Two Usseems, head and hand balancers; Howard and North, character comedians; the Sisters Amoros, vocalists, dancers, acrobats, etc.; Will H. Fox, wizard of the piano; the Royal Colibris, Lilliputian comedians; Leo Carrillo, monologist, etc.

The Philadelphia Orchestra gave its first "popular Wednesday evening concert" at the Academy of Music last week before a large audience. It was most successful from beginning to end. Director Pohlig began and ended his programme with numbers by Wagner, the masterful interpretation of whose works has come to be regarded as the conductor's specialty.

Francis Wilson is said to be hard at work upon another play of his own composition and for his own use. He does not expect his new play to be ready until a year hence, so that The Bachelor's Baby will no doubt have to carry him through the present season.

The Girl and the Kaiser opened at the Lyric last night. It is hoped that Miss Glaser has again found a play worth while.

Previous commendations of The Passing of the Third Floor Back were heartily re-echoed by large Philadelphia audiences at the Adelphi, where the play was presented for the first time in this city last week. The play in itself was simple enough, but as developed by the perfect interpretation of Forbes-Robertson and his company, it was a revelation in art. The audience is sent away thinking. It will remain at the Adelphi at least another week.

Our Miss Gibbs, one of last week's new productions which opened at the Forrest, was received with some indifference. Yet the music is agreeable, a waltz rhythm being especially pleasing to the ear—the one outstanding merit to the score. Other portions of it are moderately good and often delightfully orchestrated. The libretto is clean and wholesome. But Our Miss Gibbs does not exploit much humor or a romance well defined. Pauline Chase heads the cast and is better on the whole than the piece deserves. An excellent cast supports her.

The road company of the New York Hippodrome opened a four weeks' engagement at the Metropolitan Opera House Saturday night. The audience was large and enthusiastic, the features presented being new and novel in this city. They included the spectacle of The Ballet of Jewels, and A Trip to Japan, along with Pioneer Days, a melodramatic offering depicting certain phases of life in the West during the rush of forty-niners to California. Marcelino, the clown, was a feature. A parade of the company earlier in the week attracted favorable comment.

The Orpheum Players last week gave an excellent production of The Love Route, by Edward Peple, at the Chestnut Street Theatre. The company was splendidly cast and the piece was mounted in attractive manner. This week The Genius, in which play Nat C. Goodwin and Edna Goodrich made considerable success.

JAMES D. SLADE.

WASHINGTON.

Weedon Grossmith in Mr. Preedy and the Countess, an Amusing Comedy—Other Bills.

WASHINGTON, Nov. 1.—Weedon Grossmith, supported by his London Criterion Theatre company, under the joint management of the Shuberts and Daniel V. Arthur, opened his American season last night at the Belasco Theatre, presenting R. C. Carton's bright, clean-cut farce, Mr. Preedy and the Countess, scoring a decided success with a very large and distinguished audience.

The story of the play is that of a prim, prosaic bachelor and a worldly wise countess, and the complications arising from the plight this staid and proper little business plodder finds himself entangled in, because of the unexpected visit of this titled lady to his bachelor apartments, where to his great consternation he is forced, through the dictatorial demands of his senior partner, much against his will, to lodge the countess over night, while he had to walk the streets in the rain, clad in white flannel trousers, evening dress coat and an opera hat. The next morning witnesses the horrified parents of his betrothed, the indignant relatives of the countess and his suspicious servants all demanding explanations. Mr. Preedy is a true sportsman and a born gentleman, and he struggles hard to make the best of the dilemma, but he sinks deeper and deeper into the mire of lies and deception in his endeavors to shield the countess and his partner before he is finally exonerated from what looks like palpable guilt.

Mr. Grossmith is inimitable in his humorous portrayal of the part of Mr. Preedy, and Charlotte Granville shares distinct honors in the character of the countess. Other decidedly enjoyable presentations were those in the hands of H. Hewson, A. B. Murray, Lynn Fontanne, and Ethel Kirkham. Next week, Madame X, with Dorothy Donnelly.

Henrietta Crosman in Anti-Matrimony is the attractive bill at the National Theatre. A most excellent company is seen in support, including Walter Greene, Gordon Johnstone, Wright Kramer, Marian Holcombe, and Grace Carlyle. Next week, Frederic Thompson's production, Girlies.

Denman Thompson's appearance as Joshua Whitcomb in The Old Homestead attracted one of the largest audiences of the season at the Columbia Theatre. Old favorites in support are again seen in Fred Clare, Walter E. Keller, Gus Kammerjee, Earl Redding, Lloyd D. Kerr, Frank H. Harrington, Leonard G. McGarvey, Hector Dion, E. F. Cochran, Charles Ingoldsby, George L. Patch, Marian Bell, Agnes Lee Golden and Maggie Breyer. The singing of the double quartette was a strongly marked feature. Next week Elsie Ferguson in her new play Ambition.

At the Mercy of Tiberius, a play from the novel of Augusta Evans Wilson, is meeting with pronounced favor with large audiences at the Academy of Music. It is a story of the South. Eleanor Montell in the role of Beryl Brentano, a young Southern beauty, gives a splendid and able portrayal of a strong emotional character. J. Webb Dillon is notably strong as Lennox Dunbar. A talented company is seen in support. Next week Preston Gibson's play The Turning Point.

Business continues big at Chase's, where a rare bill of excellence is being presented; heading the list is piquant and pretty Carrie De Mar in five of latest descriptive and enjoyable character comedy songs. The Australian mimic, Albert Whelan; the George Bloomquest Players in the ludicrous sketch, Nerve; Jack Lewis and Harry Casey, the original "Rah, Rah Boys"; Zeno, Jordan and Zeno, the gymnastic trio, and the versatile sketch artists, Ollie Young and Miss April.

Crowded houses at the theatres devoted to burlesque mark the week's openings. At the Gayety the attraction is Robinson's Crusoe Girls, presenting two burlesques, Lost—A Million Dollars, and Cohen in Chinatown. Charles Robinson and Ida Emerson head the company. At the Lyceum the attraction is The Lady Buccaneers, with the Hebrew comedian, Joseph K. Watson, in the burlesque, There's One Born Every Minute.

An enjoyable bill at the Casino presents Harry Schroeder and company in the comedy sketch, The Lobster and the Wise Guy; the Gordon Brothers and their boxing kangaroo; Charles Hughes and Miss Tiffany in A Bit of Nonsense; Allen and Howard, dancers; Harry Howard, eccentric musical act, and Daisy Blossom, singing comedienne.

President and Mrs. Taft, accompanied by large parties from the White House, have been in attendance at the theatres. Weedon Grossmith had the honor of appearing before them, and last week The Man Who Owns Broadway, at the National, and Havana, at the Belasco, were graced by their presence, and incidentally it may be remarked that comedians Raymond Hitchcock and James T. Powers were never funnier or wittier in their comedy portrayals, being keyed up to the moment upon those occasions.

Wright Kramer, who for two years delivered the Burton Holmes' illustrated travelogues in this city, is strongly remembered, on his appearance here, as a member of Henrietta Crosman's company, receiving a warm greeting on his appearance.

Madame Sembrich, under the management of Loudon Charlton, will appear in a song recital at the National Theatre Friday afternoon, Nov. 11. The singer will be assisted by Francis Rogers, baritone, and Frank La Forge, pianist. Madame Sembrich is making her farewell tour of the United States and will go immediately to her home in Berlin at the close of the season.

Following the engagement of Elsie Ferguson at the Columbia Theatre, Victor Moore will be seen in a new musical play. Julian Eltinge will be the Thanksgiving week's bill at this house in his new play, entitled The Fascinating Widow. Another new play will be presented Nov. 28, when Edith Ellis' dramatisation of E. P. Roe's novel, He Fell in Love with His Wife, will be given, with Carlton Macy in the leading role of James Holcroft.

With the performance Saturday night at the Columbia Theatre, after a week of unsatisfactory results and adverse criticism, The Iron King went into temporary retirement for revision and strengthening.

Fred R. Eweiful was here last week as manager for the Shuberts of James T. Powers in Havana. Mr. Eweiful was in former years one of the ablest visiting managers connected with the Hoyt and McKee productions.

JOHN T. WARDE.

TORONTO.

Blanche Ring Well Received—The Arcadians Drew Well All Week.

Blanche Ring in The Yankee Girl appeared at the Royal Alexandra. Miss Ring as Jessie Gordon was enthusiastically received, being granted many encores. Margaret Wright as Dolly Dean also scored well. Messrs. Gilfoil, Carleton and Kent were good in their respective parts. 31-5. New Theatre co. in The Merry Wives of Windsor, The Thunderbolt, 4-6.

At the Princess The Arcadians, the finest of all musical comedies, was heralded to good effect by the members of the Queen's Own Regiment on their return from England, where they saw the play, scoring a huge success in London. Their visit here filled the Princess to capacity, and the people of Toronto are unanimous in their praise. The Third Degree 30-5.

Paid in Full at the Grand played the return engagement to good business, the results being quite satisfactory financially.

Adele Ritchie, the Dresden china prima donna, with her sweet demeanor and catchy songs, was the popular headliner at Shea's. Julius Steger and co. in The Way to the Heart was an easy second, while Hal Merritt in The College Boy from Ipswich and Hathaway Kelly and Mack as novelty entertainers had a close finish for third place. Dan Quinlan and Vie Richards as The New Traveling Dentists were very good. As a feature that was sensational, entertaining and unique Messrs. Charles and Henry Bimeletto in an astonishing display of versatility, juggling, Chinese trickery and acrobatic stunts were a hit in themselves. John Stanley and Ruby Norton as the Foolish Comedian and the Dainty Girl were the concluding number. A very good bill.

Bowery Burlesquers, featuring Madame Renee Mc, drew good houses at the Gayety. Vanity Fair 30-5.

E. CHESTER IRONSIDE.

SAN FRANCISCO.

Good Attractions and Satisfaction at Al Houses—Plans for New Opera House.

At the Columbia The Three Twins filled out the second week with very satisfactory business and Miss Clifford again gained many new friends. The Fortune Hunter is the next attraction that will be seen at this house.

Via Wireless to the Alcazar drew a crowded house at its opening performance Oct. 24; a great deal of interest was displayed, and the play was much enjoyed. The Little Gray Lady will be the next play.

The Princess had a great attraction with Mr. Dill as Blindner in The White Hen. The play and the players made a great hit and the audience screamed with joy. Lora Lisle and Beatrice Michelena Middleton were much admired for their beauty, dress and ability. The play will run as long as the people patronize it, and the co. will produce other plays, so said Mr. Dill in a speech.

The Savoy has The White Sister for its final week, Miss Allen with her superb support being the attraction. Oct. 30 will find The City on the Savoy stage.

The Orpheum has a fair bill, but not up to the standard of the past four weeks. The Russian Imperial Dancers are coming.

Ellery's Band gave a concert at the Novelty 23 to a big house.

One hundred and fifty people have subscribed each $100 a year for five years for the purpose of building a grand opera house. Already enough money is at hand to hire a symphony orchestra, which will give concerts to help along the cause.

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SALT LAKE CITY.

Rose Stahl Averaged Good Business and Pleased—The Daniels Theatre Damaged.

Rose Stahl in The Chorus Lady at the Salt Lake did good average business Oct. 17-22, drawing houses from light to packed. Alice Lesch and Giles Shine fully shared honors with the star and audiences were well satisfied. The Fortune Hunter 26-29.

At the Garrick Will Ingersoll and his co. of players gave a fine presentation of The Barrier. Henry Crosby and Walter Seymour were especially well cast. Frances Neilsen and Jessie Privatte, the only ladies in the cast, were excellent. Houses practically full all week. Next week, The Ironmaster.

At the Orpheum 23-29 the giant, George Auger, was headliner, the little people, Ernest Romuel and Caroline Haas being, as usual, very popular. The Kraus Trio of Gymnasts were unusually clever. Arthur Bowen, singing cartoonist, made a hit. George McKay and John Conway will have a good sketch dealing with police profiting, which got a lot of laughs. Mr. and Mrs. Erwin Connelly presented the well-known playlet Sweethearts very nicely. The writer has a vivid remembrance of a classy production of this by Victory Bateman in her prime that put all future ones in the shade. Lem-Put, the foreign imitator of animals, etc., would be popular if his English were less broken. Irene Howley was pretty and made some pretty changes of costumes. Her voice and manner were charming, but her songs were of the "Hug, Hug, Hug" variety.

The Shubert had its own Musical Stork co. back from the Daniels week of 22, presenting The Girl and the Prince to good business. Maude Beatty, who has just joined the co. as leading soprano, seems to satisfy. Anna Clark and Eugene Prager were popular as usual. Albert Leonard as The Billiken Man was funny. Chic. Burnham and Frank Yack were good.

On Sunday night, 23, near midnight, fire was discovered in the Daniels Theatre, and notwithstanding the immediate arrival of the firemen, who were located only a block from the theatre, the entire back part of the theatre and rooms above it were destroyed. The front, or store part, where Mr. Daniels has a clothing store, was not so badly damaged.

Lucille Mansfield, one of the most popular and reliable of the dancing girls of The Musical Stork at the Shubert Theatre, was called suddenly to San Francisco by the announcement of the death of her husband, who was a clever musical director.

Rose Stahl gave the newspaper men some good stuff about her visit to and impressions of Oberammergau and the Passion Play.

C. E. JOHNSON.

OMAHA.

The Girl from Rector's at the Brandeis—George Sidney Pleased Krug's Patrons.

At the Brandeis The Girl from Rector's played to a series of rather ordinary sized audiences Oct. 23-29. Manager Burgess announces: Blanche Walsh, 26-30; Frances Starr, 31-2; Seven Days, 3-5.

The Kruz had George Sidney and his bunch of pretty girls and merrymakers 20-22. They were well received and business was good. The Burgessmaster 23-26 opened to a large Sunday audience and the performance was excellent. Rossland at Red Gate 27-29; Superba 30-5.

The Gayety has Rose Sydell's London Belles 23-29; as usual the house was comfortably filled twice daily. The specialties were good. The Bohman Show 30.

This is souvenir week at the American Music Hall and each lady at the matinee gets a chance at a $25.00 hat. The men are attracted by a motorcycle, to be given to the lucky holder of the winning ticket Saturday night. The programme is an attractive one.

The Orpheum, as usual, is playing to crowded houses twice daily. The bill is an exceptionally good one, headed by The Lasky Musical Stock co. in At the Waldorf and Edward Davis co. in The Picture of Dorian Gray.

The Rye Lang Stock co. is seen at the Boyd in Old Heidelberg week of 23 with The Girl of the Golden West underlined 30-5.

J. RINGWALT.

VAUDEVILLE.

The current bills are:

Fifth Avenue.—Nora Bayes and Jack Norworth with an entire new offering. Miss Bayes claims to have a worthy successor to "Kelly," while Mr. Norworth is positive that he will duplicate the success of "Harvest Moon." Miss Bayes will also introduce several startling gowns, and carry dolls dressed in miniature reproductions of each costume. Others on the bill will be Jack Wilson, the extemporaneous comedian, who assisted by Frank Batie and Ada Lane, will burlesque every other act on the programme; Morton and Moore, eccentric comedians, recently featured with The Merry Whirl; E. F. Hawley and company in The Bandit; Trovato, strolling violinist; Margaret Bennett assisted by Roy Applegate in a one-act comedy, Cupid, M. D.; Carl Randall and Lena Pantzer and company, in difficult wire evolutions.

American.—The Barnyard Romeo, Mademoiselle Lo and her posing company, Zay Holland, Dorothy Vaughn, Cartmell and Harris, and Joe Keno.

Hammerstein's.—Christy Mathewson and Chief Myers, The Code Book, Hoey and Lee, Mack and Walker, The Primrose Four, The Five Salvaggis, Van Hoven, Black Brothers, Sprague and McNeece.

Colonial.—The Governor's Son, Hedges Brothers and Jacobson, James and Sadie Leonard and company, Russian Dancers, Tom Waters, Elida Morris, Malia and Bart, Sam Chip and Mary Marble.

Alhambra.—Herbert Kelsey and Effie Shannon, Gene Green, Three Leightons, Bothwell Browne, Belleclaire Brothers, Harry Breen, Treat's Seals, Berry and Berry, Sam Man and company.

Bronx.—Gus Edwards' Song Revue, Frank Fogarty, Murphy-Nichols and company, White and Stuart, the Courtiers, Lily Lena, Mr. Hymack, Burnham and Greenwood, Mr. and Mrs. Stuart Darrow.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Abdallahs, Six—Orph., Oakland, Cal.
Adelaide—American, N. Y. C.
Ahearn, Chas., Troupe—Keith's, Prov., R. I.
Artois, Jack, Duo—Orph., Salt Lake City, U.
Baldina, Maria, and Theodor Kosloff—Colonial, N. Y. C.
Barnyard Romeo—American, N. Y. C.
Bayes, Nora, and Jack Norworth—Fifth Ave., N. Y. C.
Beban, George—Orph., Portland, Ore.
Beckwith, Linden—Keith's, Prov., R. I.
Belleclaire Bros.—Alhambra, N. Y. C.
Belmont, Joe—Aston, Eng., 31-Nov. 5, Belfast, Ire., 7-12, Liverpool, Eng., 14-19, St. Helens 21-26.
Bennett, Margaret—Fifth Ave., N. Y. C.
Berrere, Valerie, Players—Trent, Trenton, N. J.
Bernard, Joseph E.—Maj., Bloomington, Ill., 7-12.
Berry and Berry—Alhambra, N. Y. C.
Beyer, Ben—Maj., Chgo., Ill.
Bicknell and Gibney—Maj., Little Rock, Ark.
Breen, Harry—Alhambra, N. Y. C.
Brown, Bothwell—Alhambra, N. Y. C.
Burnham and Greenwood—Bronx, N. Y. C.
Carson and Willard—Greenpoint, Bklyn., 7-12.
Cartmell and Harris—American, N. Y. C.
Chase, Billy—Maj., Seattle, Wash.
Chassino—Keith's, Cleveland, O.
Chip, Sam, and Mary Marble—Colonial, N. Y. C.
Clairmont, Josephine—Park, Erie, Pa.
Code Book, The—Hammerstein's, N. Y. C.
Connelly and Webb—Poli's, Bridgeport, Conn.
Connelly, Mr. and Mrs. Erwin—Orph., Denver, Colo.
Courtiers, The—Bronx, N. Y. C.
CHERRY, WILL M., AND BLANCHE DAYNE—Maj., Chgo., Grand, Indianapolis, Ind., 6-12.
Cunningham and Marion—Shea's, Buffalo, N. Y., Shea's, Toronto, Ont., 7-12.
Dagwell Sisters—Orph., Bklyn.
Dale and Boyle—Grand, Indianapolis, Ind., Mary Anderson, Louisville, Ky., 6-12.
Daly's Country Choir—Maj., Butte, Mont., Wash, Spokane, Wash., 6-12.
Darrow, Mr. and Mrs. Stuart—Bronx, N. Y. C.
Davis, Edwards—Orph., Minneapolis, Minn., Orph., Duluth, Minn., 6-12.
De Mar, Carrie—Chase's, Wash., D. C.
Don, Emma—Wigwam, Frisco, Cal.
Dullsell, Paul—Orph., Montreal, P. Q., Proctor's, Newark, N. J., 7-12.
Dupres, Fred—Orph., Sioux City, Ia., Orph., Des Moines, 6-12.
Edwards' Song Revue—Bronx, N. Y. C.
Fentelle and Vallorie—Grand, Indianapolis, Ind.
Finney, Maud and Gladys—Orph., New Orleans, La.
Fogarty, Frank—Bronx, N. Y. C.
Frey Twins—Mary Anderson, Louisville, Ky., 6-12.
Gilmore-Le Moyne-Perry—Maj., La Crosse, Wis.
Glose, Augusta—Orph., San Francisco, Cal., Orph., Oakland, Cal., 6-10.
Governor's Son, The—Colonial, N. Y. C.
Grant, Sidney—American, N. Y. C.
Granville, Bernard, and Wm. F. Rogers—Orph., Omaha, Neb., Orph., St. Paul, Minn., 6-12.
Greene, Gene—Alhambra, N. Y. C.
Griffin, Gerald—Orph., Easton, Pa.
Harris and Randall—Victoria, Wheeling, W. Va., Princess, Youngstown, O., 7-12.
Hawley, E. Frederick—Fifth Ave., N. Y. C.
Hayman and Franklin—Liverpool, Eng., 31-Nov. 5, Palace, Halifax, Eng., 7-12.
Hayward and Hayward—Orph., St. Paul, Minn., Maj., Chgo., 7-12.
Hedges Bros. and Jacobson—Colonial, N. Y. C.
Hickman Bros.—Temple, Ft. Wayne, Ind.
Hite, Mabel, and Mike Donlin—Maj., Chgo.
Hoey and Lee—Hammerstein's, N. Y. C.
Holland, Zay—American, N. Y. C.
Holman, Harry—Proctor's, Elizabeth, N. J., 7-9, Bijou Dream, Newark, 10-12.
Howard and Howard—Orhp., Los Angeles, Cal.
Hubbard, Elbert—Grand, Indianapolis, Ind.
Hymack, Mr.—Bronx, N. Y. C.
Imperial Russian Dancers—Colonial, N. Y. C.
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Jennings and Renfrew—Orph., Harrisburg, Pa., Colonial, Norfolk, Va., 7-12.
Jones and Deeley—Keith's, Prov., R. I.
Jordan, Anna—Germantown, Phila., Crescent, Syracuse, N. Y., 7-12.
Josselins, The—Keith's, Prov., R. I.
Kartello Bros.—Exposition, Los Angeles, Cal.
Kelfe, Zena—Keith's, Prov., R. I.
Kelcey, Herbert, and Effie Shannon—Alhambra, N. Y. C.
Keno, Joe—American, N. Y. C.
Kessler Bros.—Poli's, Bridgeport, Conn.
Le Dent, Frank—Keith's, Phila., Hammerstein's, N. Y., 7-12.
Leightons, Three—Alhambra, N. Y. C.
Lena, Lily—Bronx, N. Y. C.
Leonard, Jas. and Sadie—Colonial, N. Y. C.
Little Stranger—Orph., Montreal, P. Q., Proctor's, Newark, N. J., 7-12.
Lloyd, Alice—Temple, Rochester, N. Y.
Lo, Mlle.—American, N. Y. C.
Mack, Andrew—Grand, Pittsburgh, Pa.
Mack and Walker—Hammerstein's, N. Y. C.
Mack Wilbur and Nella Walker—Hammerstein's, N. Y., Grand, Syracuse, N. Y., 7-12.
McCormack, Frank—Keith's, Phila., Proctor's, Newark, N. J., 7-12.
McCullough, Carl—Miles, Detroit, Mich., Main St., Peoria, Ill., 7-12.
McIntyre and Heath—Forsyth, Atlanta, Ga.
McKay and Cantwell—Orph., Denver, Colo.
McNamee—Orph., Vancouver, B. C.
Malia and Bart—Colonial, N. Y. C.
Mann, Sam—Alhambra, N. Y. C.
Marke, Dorothy—Star, Ithaca, N. Y., Shea's, Toronto, Ont., 7-12.
Mathewson, Christy, and Chief Meyers—Hammerstein's, N. Y. C.
Merrill and Otto—Keith's, Prov., R. I.
Millman Trio—Apollo, Vienna, Aus., 1-30.
Mitchell and Cain—Empire, New Cross, London.
Mlzel Hajos—American, N. Y. C.
Morris, Elida—Colonial, N. Y. C.
Morris, Felice—Orph., Frisco, Cal., 7-10.
Morton and Moore—Fifth Ave., N. Y. C.
Murphy and Nichols—Bronx, N. Y. C.
Nugent, J. C.—Orph., St. Paul, Minn., 6-12.
O'Brien, Neil—Keith's, Prov., R. I.
Pantzer, Lina—Fifth Ave., N. Y. C.
Pope and Dog "Uno"—Grand, Evansville, Ind.
Primrose Four—Hammerstein's, N. Y. C.
Randall, Carl—Fifth Ave., N. Y. C.
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RYAN, THOS. J.—RICHFIELD—Orph., Sioux City, Ia., Orph., Omaha, Neb., 6-12.
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Salvaggis, Five—Hammerstein's, N. Y. C.
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Taylor, Mae—Maj., Ann Arbor, Mich.
Thompson, William H.—Fifth Ave., N. Y. C., 7-12.
Trovato—Fifth Ave., N. Y. C.
Tully, May—Hammerstein's, N. Y. C.
Vargas—Wigwam, Frisco, Cal.
VAN, CHARLES AND FANNIE—Poli's, Hartford, Conn., Poli's, New Haven, Conn., 7-12.
Van Hoven—Hammerstein's, N. Y. C.
Vaughn, Dorothy—American, N. Y. C.
Ward, Fannie—Shea's, Buffalo, N. Y.
Waters, Tom—Colonial, N. Y. C.
Webb, Harry L.—Temple, Rochester, N. Y., Grand, Syracuse, N. Y., 7-12.
Wentworth, Vesta and Teddy—Grand, Evansville, Ind., Orph., Memphis, Tenn., 7-12.
White, Clayton, and Marie Stuart—Bronx, N. Y. C.
Willard and Bond—Maj., Little Rock, Ark., 6-12.
Williams and Segal—Poli's, Worcester, Mass.
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ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum): The Soul Kiss Oct. 21 pleased fair business. Otis Skinner in Your Humble Servant 22; excellent co., to large business. Margaret Anglin in The Awakening of Helena Richie 24; superb cast; delighted one of the largest houses of the season. Adelaide Thurston in Miss Ananias 27, 28. Maude Adams in What Every Woman Knows 29.—**LYRIC (Gaston Neubrik):** A Gentleman from Mississippi 21; excellent co., to large business. The Girl Behind the Counter, with Dick Bernard, 22; good co.; delighted two large houses. Frederick Warde in Timon of Athens 4.

ARIZONA.

GLOBE.—MARTIN (Frank Rich): Opened by the Frank Rich Musical Comedy co. in the laugh provoking comedy The Married Widow Oct. 20; co. above the average and the house was sold out to S. R. O.

PHOENIX.—ELKS' OPERA HOUSE (George Kirkland): Walker Whiteside in The Melting Pot Oct. 24; excellent, to S. R. O.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (Fred Pennell): Theodore Lorch and co. in The Lieutenant and the Cowboy Oct. 17-20; performances and business good. Blanche Walsh 21, 22 in The Other Woman; fine performances and business. Theodore Lorch and co. 24-29 in The Ensign. The Girl from Rector's 25.—**KEMPNER (A. M. Ybanez):** Lulu's Husbands 18 pleased good business. Tim Murphy 19 in Mr. Opp, the best comedy he has starred in for many years; business good. Al. Wilson 20 in Mets in Ireland; only matinee performance and business good. Happy Hooligan 26. Dustin Farnum 31 in Cameo Kirby. Jefferson De Angelis 1, 2 in The Beauty Spot. The Newlyweds and Their Baby 3. The Girl Behind the Counter 4, 5.

HOT SPRINGS.—AUDITORIUM (E. S. Brigham): Julie Ring in Lulu's Husbands Oct. 16 17 pleased fair houses. Blanche Walsh in The Other Woman 19; excellent co.; good business. Tim Murphy in Mr. Opp 20 delighted good house. Happy Hooligan 26, 27. Dustin Farnum 1. The Newlyweds 2.—**NEW PRINCESS (J. Frank Head):** Vaudeville 17-22; good bills; fine business. The Girl from Rector's 26.—**GRAND (F. C. Butler):** De Armond

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Sisters' Stock co. opened 10 in Orange Blossoms, followed by Girl of the Sloums, Tempest and Sunshine 26; satisfactory business.——LYRIC (H. Hale): Vaudeville, to good business 10-15.

FORT SMITH.—GRAND (C. A. Lick): Motion pictures Oct. 17. The Squaw Man 18; large and pleased house. The County Fair (home talent) 27. Happy Hooligan 28. Dustin Farnum in Cameo Kirby 29.——LYRIC (Warren Catteriene and C. L. Correll): W. Dixon Peterson, Ed. and May Woodward, Joe and Ole Haden, Murlock and Watson, Effie Gray, Newhoff and Phelps, moving pictures, and a musical programme.

TEXARKANA.—GRAND (Charles E. Sassen, res. mgr.): Lulu's Husbands Oct. 19 pleased a small house. The Cat and the Fiddle 20 seemed to satisfy a large audience. Al. H. Wilson 21; always plays to big business here. Casino Girls 27. Soul Kiss 28. The Newlyweds 31. Al. G. Field's Minstrels 1.

PINE BLUFF.—ELKS' (C. E. Philpot): Blanche Walsh Oct. 22; excellent performance and fine business. Girl from Rector's 27. The Newlyweds 1. Dustin Farnum 2. The Girl Behind the Counter 3. The Climax 8. Clara Lipman 9.

EL DORADO.—JOHNSTEN'S OPERA HOUSE (A. G. Howard): Ishmael Oct. 21; good co.; fair business.

CALIFORNIA.

LOS ANGELES.

Ferris Hartman Returns—The Eternal Three Presented for First Time—A Big Benefit

The Prince of Pilsen has been playing to crowded houses at the Majestic Oct. 16-23, and although the co. is not overly large it does very snappy work. The cornette singing the Heidelberg song is a strong feature. Jess Dandy is clever in the role of the brewer from Cincinnati and Walter Catlett as Lord Somerset received much commendation. Ivee Anderson has a capital voice and put much spirit in the role of Lieutenant Tom Wagner. Frances Cameron is quite vivacious and appears very attractive in the role of the widow from New York. The rest of the cast work hard and give a smooth production. John Mason in The Witching Hour is billed for 24-29.

Morning, Noon and Night opened at the Auditorium 17, playing the week to exceedingly poor business. A Stubborn Cinderella 24-29 comes well spoken of. The Pervani Grand Opera co. comes from San Francisco 31 for a three weeks' visit—that is, if the necessary financial support is given. 'Frisco seems to appreciate the singers and this city will more than do its share to bear a bit of grand opera, if it is worth while. We crave it, but we do not have enough.

The Mason Opera House will again open its doors 31, with Henry Miller in Her Husband's Wife. We are promised from then on that bookings will be continuous.

Manager Behymer announces the opening of the Philharmonic season at Simpson's Auditorium 27 with Madame Bernice Pasquali and Antonio Scotti. Already the demand for seats is exceptionally large.

Ferris Hartman is back again for the Winter and had an auspicious opening at the Grand 16 to a packed and enthusiastic house. Mary's Lamb was the bill for the week and it made a decided hit. Myrtle Dingwell, Muggins Davies, Walter Belcon and all of the old favorites are with the co. A new and pretty bunch of chorus girls is quite in evidence, so now we are off for a season of the comic which will be well supported. King Dodo next week.

A new play by Frederick Eldridge and Reed Beattie, entitled The Eternal Three, found a skillful interpretation at the Burbank 16-22. The drama presents views on the marriage question which are novel but true; the scenes and lines strike home to the experiences of both sexes. The comedy lines are brilliant and the dialogue keen. Marjorie Rambeau as Agnes De-plaine gave a most convincing portrayal, which won her hearty applause. David Landau, Howard Scott, David Hartford, Mr. Dutheil, Miss Travers, and Miss Boyce were all well assigned and did clever work. The piece will run for the second week.

The big event of the week was the benefit performance given by performers of all of the houses in the city at the Auditorium Thursday afternoon, Oct. 20. The proceeds, totaling about $12,000, were devoted to the relief fund for the sufferers and families of the recent explosion at the Los Angeles "Times" Building, Oct. 1, at one o'clock in the morning, in which twenty-one people lost their lives. Harry Girard was stage-manager and deserves great credit for the success. During the performance a telegram was received from the San Francisco Chamber of Commerce mentioning a contribution of $10,000 from that body. This tiding was flashed on a screen, whereupon the house fairly went wild with applause and demonstration.

DON W. CARLTON.

OAKLAND.—MACDONOUGH (H. H. Campbell): Henry Miller in Her Husband's Wife Oct. 17-19; good performance, to fair attendance. Virginia Harned 24, 25, The Prince of Pilsen 27-29.——LIBERTY (H. W. Bishop): Bishop's Players presented Going Some 17-23; capacity houses at every performance; one succession of laughs, and by far best comedy of the season; George Friend and Henry Shumer in comedy roles; great laugh producers; Jimmie Gleason very clever. Camille 24-30.

FRESNO.—BARTON OPERA HOUSE (B. G. Barton): Ellen Beach Yaw Oct. 10 to fair house. Prince of Pilsen, with Jess Dandy, 12, to largest house of season. A Stubborn Cinderella 19. Our New Minister 20. John Mason in The Witching Hour 21. Henry Miller in Her Husband's Wife 24.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha Kinlinger): Rose Stahl in The Chorus Lady 7 pleased good house. Morning, Noon and Night 15 pleased fair house. Our New Minister 18; good co.; fair house. Walker Whiteside in The Melting Pot 22.

RIVERSIDE.—LORING (Frank C. Nye): Our New Minister Oct. 17 to fair business. Walker Whiteside in The Melting Pot 20 pleased good house. Prince of Pilsen 27. Henry Miller 28.

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COLORADO.

DENVER.

Wilton Lackaye at the Auditorium—Policy of Broadway and Tabor Settled.

Seven Days drew well at the Broadway Oct. 17-22. The house is dark 23-30, then comes Rose Stahl as The Chorus Lady.

Wilton Lackaye opens a week's engagement at the Auditorium in The Battle, for the benefit of the Traffic Club.

Under Southern Skies is the Tabor offering. The Honeymoon Trail 30-5. The Honey Boy Minstrels 6-12.

The vaudeville theatres are all playing to capacity as well as the various picture houses. The bills 24-30 include Orpheum: The Top o' th' World Dancers, Al. Jolson, Nugent and Yorke, Cook and Lorens, Mlle. Renee, Dobbs and Borella, Hays and Wheelock. Pantages': Four Regals, Cameron and Gaylord, Six Musical Spillers, Paris Green, Chester and Jones, and Carrie MacManus. Majestic: Violet Allen co., Dorsch and Russell, Stokes and Ryan, Black and McCune, Christine Hill, and Carl Warner.

Madame Lisa Lehmann will sing at the Baptist Church 31. There has been much discussion here in regard to whether Mr. Cort would continue to book K. and E. attractions at the Broadway and Tabor, but it was definitely arranged that he would do so when Mare Klaw was in the city last week.

MARY ALKIRE BELL.

CONNECTICUT.

HARTFORD.—PARSONS' (H. C. Parsons): A laughable farce, The Other Fellow, Oct. 21, 22, by George F. Smith, was presented by Thomas Jefferson, son of the famous old actor, and a capable co. It has many amusing situations and is quite original in plot, and was well received by three audiences of generous proportions. The never-to-be-forgotten Bohemian Girl was given a revival 24, 25 by the Aborn Opera co., direct from a long run in Boston and Brooklyn. It was a most elaborate production, with augmented orchestra, an exceedingly large chorus newly costumed, and a labyrinth of scenery and accessories that were almost spectacular. In the market place scene knights on horses interwove among the crowded chorus, and clowns with pigs and geese did stunts, as also Ben Alli's well-known circus and vaudeville troupe of acrobatic Arabs, all lending at least novelty and Hippodrome effect. The principals of the opera, Blanche Duffield as Arlene sang well and looked attractive; Paul Victor was fairly good as Thaddeus. The best acting and singing was the Gypsy Queen of Bertha Shalek and the Devil Hoof of Charles Gallagher. James Stevens' solo work was sonorous and effective. The audiences were very large, of good quality and fully appreciative. Girlies 26, 29. May Robson 31-5. The Lily (Belasco production) 4.——POLI'S (O. C. Edwards): Large attendance week of 24 greeted a good bill headed by the De Haven Sextette, Connolly and Webb, Blossom Seeley, Croton Brothers, Yanden Koors, and George F. Hall.——At the Hartford the Venetian Trio, Ted Faust, Margaret Kerr and co., and Fox and Evans were the features, followed by excellent pictures.——Manager Young, of the Scenic, supplied an interesting bill week of 24 which received generous attendance. The principal acts were Val Stanton, Bingham, ventriloquist; Sadie Barton, and Marion Marshall, and high-grade moving pictures. A. DUMONT.

BRIDGEPORT.—JACKSON'S (J. J. Fitzpatrick, res. mgr.): The Climax lead four good audiences Oct. 20-22, and pleased them all. Relkin's Yiddish Dramatic co. 24. Political rally 25. Henrietta Crosman in Anti-Matrimony 26 played her role along the lightest farcical lines, and thereby saved it from being a most improbable comedy story. Wright Kramer was capital up to the last act, when his "1st down" was unnaturally abrupt. May Robson's Rejuvenation of Aunt Mary (which had its premiere here several years ago) 28, 29. Aborn co. in Bohemian Girl 2, 3. The Thief 5.——POLI'S (L. D. Garvey, res. mgr.): "Japanese week" was celebrated 24-29 with Eight Geisha Girls and the Satsuda Troupe, aided by a good, old vaudeville bill, made up of Conroy and Le Maire and others.

WILLIAM P. HOPKINS.

NEW HAVEN.—HYPERION (W. T. Wiswell, res. mgr.): Lulu Glaser in The Girl and the Kaiser Oct. 24, 25 greeted by large and enthusiastic houses. Miss Glaser is one of the most popular actresses coming to New Haven, and she and an excellent co. were given the usual reception. It was the brightest performance of its kind seen here this Fall. Wright Lorimer and capable co. in The Shepherd King 27-29 proved conclusively that the biblical characters of David and Saul can be made as humorous and up-to-date as those of Weber and Fields. Margot Merriam, J. I. White, and W. J. Connolly are deserving of special mention with Mr. Lorimer. Tremendous interest in presentation 4, 5 of Macbeth by Sothern and Marlowe, and performance bids fair to be greatest of season so far.——OPERA HOUSE (M. T. Yack, res. mgr.): The Thief 2, 3, with special matinee 3. Nance O'Neil in The Lily 6, 7. E. J. TODD.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray): Wright Lorimer in The Shepherd King Oct. 25 pleased packed house. Mr. Lorimer was the recipient of numerous curtain calls at the close of each act; finest production seen here in recent years. The Great Powers 27-29. A Gentleman from Mississippi 1. New Opera co. 2. Sousa's Band 9.——ITEMS: Dark nights filled with the Great Lawton, Charles Crossman, Rena Washburn, and Professor Eldred and pictures; fine business.—The announcement of the American Thread Co. to run the mills on five days' schedule is an indication of increased business and of great benefit to the amusement business of this city.

WATERBURY.—POLI'S (Harry Parsons): The Hoyt Comedy co. appeared in The Girl and the Prince, The Christy Girl and The Love Makers Oct. 20-22 to fair business. Henrietta Crosman in Anti-Matrimony 24 pleased a good-sized audience. The Thief 28, 29. The Aborns' revival of The Bohemian Girl 31, 1. The Lily 3. May Robson 4.——JACQUES (V. Whitaker): Edmund Stanley and co. in A Royal Romance. Our Boys in Blue, The Three Richardsons, The Three Westons, Belle Adair, Paul Stephens, and Floyd Mack 24-29, pleasing large audiences.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch): Harry Kelly in The Deacon and the Lady Oct. 21 found favor with a good-sized audience. Wright Lorimer in The Shepherd King 26; good house thoroughly satisfied with co. and play. Ahlil Ashkenas (Yiddish) 27; well-filled house. The Thief 31. The Passing of the Third Floor Back 2. May Robson in The Rejuvenation of Aunt Mary 3. The County Sheriff 5.——KENNEY'S (P. S. McMahon): Vaudeville, pictures and illustrated songs 25-30 to well-filled houses.

NORWICH.—POLI'S (H. H. Bliss, res. mgr.): Excellent bills for week of Oct. 24. First half: Lasky's Pianophiend Minstrels, the Four Floods, Tom Dempsey, Beth Tate, Carbrey Brothers, Wise Mike. Last three days: Mr. and Mrs. Mark Murphy, Ferrell Brothers, Wolfe, Moore and Young, Mildred Flora, Claude Bast, and good motion pictures. Large houses.——AUDITORIUM (Harry Shannon): Week of 24 the Kenna Family, Cycling Cromwells, Page and Mercer, Philip Gean Barnard; good business.

MERIDEN.—POLI'S (Thomas Kirby): Claude Hauf, Woods, Moore and Young, Allen Brahan and co., Mildred Flora, Mr. and Mrs. Mark Murphy, Ferrell Brothers, Oct. 24 and 26 to large business. Henrietta Crosman in Anti-Matrimony 25 to a large and well pleased audience. Jess Lasky Pianophiend Minstrels, Carbery Brothers, Wise Mike, Sadie Sherman, Thomas Dempsey, the Four Floods 27-29 to good business; splendid bill. Nance O'Neil and Charles Cartwright in The Lily 3.

NEW LONDON.—LYCEUM (Walter T. Murphy): Poli vaudeville Oct. 25 to two capacity houses; excellent bill. A Gentleman from Mississippi 2. Poli vaudeville 3.——ITEMS: Manager Murphy is to be commended for his arrangement with Mr. Poli which affords New Londoners a chance to see real vaudeville.—William Reade, treasurer of the Lyceum, resigned 29 to become operator at the Lawrence.

STAMFORD.—ALHAMBRA (Kurmill Co.): The Stamford Stock co. Oct. 17-22 presented Texas to fair business. Melodrama of the Western stamp evidently does not appeal strongly to this town, proving Mimson statistics to the effect that light entertainment draws best. My Friend from India 24-29 to good business. Forrest Seabury being the bright and particular star. Mamselle 31-5.

DANBURY.—TAYLOR'S OPERA HOUSE (P. J. Martin): Hoyt's Musical Comedy co. Oct. 24-26; fair co.; good business.

GEORGIA.

SAVANNAH.—THEATRE (W. B. Beckind): The Sins of the Father Oct. 25 to fair business. Frederick Warde 26. Madame Louise Homer 27. Aborn Grand Opera co. 28, 29. Polly of the Circus 5. James T. Powers in Havana 7.——BIJOU (C. W. Rez): Two Orphans is the bill this week, but while it is an old play it is making a big hit. Maude Adams in What Every Woman Knows 19 made a good impression; the capacity of the house was taxed for two performances.

ROME.—OPERA HOUSE (Joe Speigelberg): Margaret Anglin in The Awakening of Helena Richie 3. Cat and the Fiddle 7. Aborn Grand Opera co. 10. Girl from the U. S. A. 14. Polly of the Circus 18. Fool There Was 19. Seven Days 23. Coburn's Minstrels 24. Man of the Hour 25. Girl from Rector's 26.

AUGUSTA.—GRAND (Richard B. Tout, res. mgr.): Adelaide Thurston Oct. 20 in Miss Ananias pleased two medium sized houses. The Sins of the Father 26 and matinee; good performances and audiences. The Music Hall Girl 29.

NEWNAN.—UNDER CANVAS: W. I. Swain co. Oct. 17-22; best tented attraction here in several years, both in equipment and talent; Mr. Mickemiller's work as blackface was as good as the best.

MACON.—GRAND (D. G. Phillips): Frederick Warde Oct. 29. Graustark 31.

IDAHO.

BOISE CITY.—THEATRE (Walter Mendenhall): The Laura Winston co. have run the Pinney the past week with several different plays, including The Christian and Turk, Labell Marie, A Princess of the South, Lady Audley's Secret, A Virginia Rose, and The Circus Girl; good co. and everything all right; somehow failed to draw. A Texas Ranger Oct. 24. Mike 27, 28. The Cow and the Moon 4, 5. Madame Yaw 21.——TURNER: Delia Prigie Stock in Van Anker; playing to big business all week. Goddess of Liberty 4, 5.——ORPHEUM (Joe Speigle): Pictures and team work business and attraction good.——BOZ, LYRIC, and BIJOU: Pictures; all good business.——OAKS: Put on the Passion Play; drawing crowds; ten pictures; doing well.——NEW BOZ: Closed for putting on finishing touches.

CALDWELL.—OPERA HOUSE (A. F. Isham): Ethel Tucker in Are You an Odd Fellow? Queens Oct. 4-8; business big, because of Canyon County Fair.

ILLINOIS.

PEORIA.—MAJESTIC (Henry Sandmeyer, Jr.): Beverly Oct. 20-22; fine co.; huge business. The Thief 23-26; large houses; co. good. Three Weeks 27-29. Ward and Vokes in The Trouble Makers 30-1.——MAIN STREET (E. C. Burroughs): Week 24-30; Alva York, J. A. Smith and co., Six Juggling Girls, Barnes and King, Sandberg and Lee, Joleen Sisters, the Washis; fine bill; drawing big business; Miss York headliner.——MOHAMMED (C. S. Burdick): Madame Schumann-Heink gave a fine concert 24; being the first artiste to appear within its walls. Building is one of the handsomest in city, being but recently completed. Madame Schumann-Heink drew the finest audience Peoria ever had.

SOUTH CHICAGO.—CALUMET (John T. Conners): Stock co. presented The Wife Oct. 16-22; fair business; special mention is due Cameron Clement, Norman Wendell, Eddie Poulter, and Max Desmond; stage setting and light effects excellent; much credit is due Mr. Bailey and assistants. The Crisis 23-29 opened to big house. The Texas Steer 30-5. The Lion and the Mouse will follow.——GAIETY (M. H. Wilson): Vaudeville 17-22, included Farmer Jones, the Lewin Martel Trio, Eleanor Otis, Marseille and Wolf, Kennedy, De Milt and Kennedy, whose act went big; Benton and Tellson, and Mad Miller; business good.

AURORA.—GRAND (Charles Lamb, res. mgr.): The Show Girl Oct. 20 canceled. The Girl in the Kimono 22, matinee and night, to medium business. The Flaming Arrow 23; two performances, to capacity business. The Bell Boy 27. Barriers Burned Away 29. The Climax 30. The Golden Girl 1.——FOX THEATRE (J. J. Rubens): Sherman and De Forest, Anna B. Palmer, the Murdos, Frank Wadell, Lamb's Manikins, Wright and Jackson, Alice Spencer, the Harrah, Carey-Holmes and Wells, the Great Haines, and the Pozoscope 24-29; excellent bill, to very large business; pleased.

SPRINGFIELD.—CHATTERTON (G. H. Houck, res. mgr.): My Cinderella Girl Oct. 24; good co. and business. Joseph F. Sheehan in Il Trovatore 19; excellent co. to good business. Return engagement of Baby Mine 20; excellent co. to packed house. Low Dockstader's Minstrels 22; good co. to large business. The Girl in the Kimono 25.——MAJESTIC (C. H. Ramsey, res. mgr.): Beverly 16-19; good co. and fair business. Beulah Poynter in The Girl that He Forgot 20-22; good business and co. Three Weeks 25-26. The Thief 27-29.

ROCKFORD.—GRAND (George C. Sackett): What a Girl Can Do Oct. 17-19; fair business. Guy Bates Post and a capable co. presented The Nigger 20; good house.——ITEMS: A change in the management of the Grand will occur 1.—Manager Sackett will assume the management of the United Players' co. on the road, and will be succeeded by Hugh Flannery, of the Freeport Opera House.—Hugh C. Andrews, treasurer of the Grand, will manage the Freeport house.

BELVIDERE.—DERTHICK'S OPERA HOUSE (Loop and Dysart): Alma, Wo Wonst Du? Oct. 19; small house; reported as being excellent. What a Girl Can Do 20; good, to good house. Daddy and the Girls 26 canceled. A Rogue's Honor 26. Si Holler 27. The Climax 6. Lyman Twins 11. The Rosary 17. Miss Nobody from Starland 22.——ITEM: The name of What a Girl Can Do will be changed to The Girl and the Outlaw.

DECATUR.—POWERS' GRAND (Thomas P. Honnan): Monte Carlo Girls Oct. 18; good house. Joseph Sheehan Grand Opera co. 20; excellent co.; good business. Otis Harlin in Baby Mine 21; excellent co. and business. Heart of the Rockies 23 drew well-pleased house. The Girl in the Kimono 26. The Romancers 28. Nat C. Goodwin in The Captain 29.

PITTSFIELD.—K. P. OPERA HOUSE (F. E. Field): Tempest and Sunshine Oct. 21; good house and attraction. Yankee Doodle Stock co. 24 opened in A Farmer's Daughter; large house; fine satisfaction. In a Woman's Power 25. Who's Baby Are You? 26. Sensible Sue 27. What a Girl Can Do 8. Harvey Stock co. 14-19.

EAST ST. LOUIS.—AVENUE THEATRE (E. H. Behrens): Lena Rivers Oct. 20-22 pleased fair business. Buster Brown 23-29; very good co.; fair business. Grace Cameron 27-29. Three Weeks 30-2.——NEW BROADWAY (Joe Walsh): Star Show Girls 22; two performances; very good co. and business. Big Review 30. Jardin de Paris Girls 6.

DIXON.—OPERA THEATRE (Starin and Baker): Henry B. Harris presented The Third Degree Oct. 22, with Everton and Drew in leading roles; an exceptionally strong and well balanced co. to well satisfied capacity business.——FAMILY (Eastman): High-class vaudeville and motion pictures 17-22 to good business.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams): Hickman-Bessey co. Oct. 16-22. Plays: Burglar and the Lady, Prince Jack, One Girl in a Thousand, Charity Ross, The Sweetest Girl of All, The Daughter of the Ghetto, Wife in Name Only, Blue and Gray; co. very good. Flirting Princess 9.

STERLING.—ACADEMY (George Olmstead): Le Brun Grand Opera co. Oct. 17 was appreciated by full house. Rosalind at Red Gate 21 deserved better house; splendid co. and production. What a Girl Can Do 22; fair business and co.

TUSCOLA.—OPERA HOUSE (M. and J. Clements): The Climax Oct. 20; excellent production; fair business. The Climax by far the best attraction ever playing the house and more than pleased. Leona Slater as Adalina Von Hagen, the girl, and Clyde Benson as Luigi Gelfanti, the old music teacher, deserve special mention.

DANVILLE.—OPERA HOUSE (A. B. Day): Il Trovatore, Sheehan Opera co., Oct. 22; fair co.; fair house. The Climax 25; fair co.; good house. The Girl in the Kimono 27; good co.; good house. Manhattan Stock co. 31-5.

GALESBURG.—AUDITORIUM (F. B. Powelson): The Lottery Man Oct. 18 delighted big audience. John Nicholson in Les Romanesques 24; fair house. Seven Days 26. The Rosary 27. Pinkey, the Pinkerton Girl, 29.

OTTAWA.—THEATRE (M. Duffy): Rosamond at Red Gate Oct. 21 pleased good house. The Rosary 28 delighted capacity house. U. T. C. 28. The Golden Girl 31.

MORRISON.—AUDITORIUM (A. B. Lewis): The Love Pirate Oct. 20 canceled. The Fairchild Concert co. 22; very good; large business. What a Girl Can Do 26. Daddy and the Girls 29.

BEARDSTOWN.—OPERA HOUSE (W. H. Dempe): Grace Cameron in Nancy Oct. 25; good co.; fair business. The Lyman Twins in The Prize Winners 1. Paid in Full 3.

INDIANA.

INDIANAPOLIS.

S. R. O. Houses the Rule at the Murat and Keith's Grand—Stock Company News.

Ethel Barrymore in Mid-Channel drew large houses at English's Oct. 21, 22. Miss Barrymore displayed surprising ability in the role of Zoe Blundell. Admirable work was done by H. Reeves Smith, Charles Dalton, and Eugene O'Brien. Follies of 1910 24-26. Robert Hillard in A Fool There Was 31-2. Girl of My Dreams 3-5.

The Jolly Bachelors played to big business at the Murat 17-22. The opening night 17 was Shriners' night, when only Shriners and their families were in attendance, and a large, enthusiastic audience was present. Night 20 practically the entire lower floor besides seats in other parts of the house were filled with retail merchants from other cities and members of the Indianapolis Trade Association, who were present as hosts. Manager Fred J. Dalley said the audience was the largest the theatre had ever held, not excepting the opening night last February. Every seat in the house was taken, and standing room was sold. Another S. R. O. audience witnessed the performances, football night, 22, when the football eleven of Indiana and Wisconsin universities were entertained by the management of the Murat. The rival squads occupied boxes, and hundreds of students and football enthusiasts filled the main floor.

Pavlowa-Mordkin Russian Ballet, the first of Ona B. Talbot's concert series, will be seen at the Murat 26. Lew Dockstader and His Minstrels 28, 29. Bertha Kalich in The Woman of To-day 31-2.

My Friend from India, with Frank Jones in the title-role, was a big laughing success, as put on by the Arvine-Benton Stock co. at the Majestic 24-29. George Arvine, Louise Dunbar, Fay

Baker, and Earl Metcalf helped the fun along The Great Divide 31-5.

Beverly, with Justine Wayne in the title-role, Edith Berwyn, Lillian Allen Devere, Lawrence Evart, and Davidson Clark opened to two enthusiastic houses at Lake Park 24-26. As the Sun Went Down 27-29. Just Out of College 31-5. School Days 7-9.

At Keith's Grand 24-29 Gertrude Hoffman and her co. of thirty-six in Gertrude Hoffman's Review was the biggest and most elaborate act ever seen here in vaudeville. Although seen here but once in The Mimic World at Englieh's, Miss Hoffman is evidently well remembered, as the capacity house on Monday afternoon testified. The act went big. Hibert Hubbard 31-5.

Gertrude Hoffman is breaking all box-office records in Keith's Grand heretofore held by Anna Eva Fay, Vesta Victoria, Eva Tanguay, Mabel Hite and Mike Donlin, and Charles the First. When the box-office opened Monday morning, 24, a line stretching to the street had formed that remained unbroken all day and until after dark. It was the same on Tuesday. The Grand has a big capacity, and it is believed that this capacity will be tested to the utmost all week.

James Stevens, the seven-year-old son of Charles G. Stevens, manager of Keith's Grand, died at Mr. Stevens' home in Detroit, 18, after an illness of several weeks. Mr. Stevens spent most of his time in Detroit during the child's illness. On his return to this city he was accompanied by his wife and daughter, Marjory.

PEARL KIRKWOOD.

EVANSVILLE.—MAJESTIC (Henry Meyers): Three Weeks Oct. 20-22, and matinee, pleased good houses. Cast Aside 25 drew splendid house. Lew Dockstader's Minstrels 26 satisfied good house. John Nicholson and co. 29. Joseph F. Sheehan co. 31 in Il Trovatore.——WELLS' BIJOU (Charles Sweeton): Polly of the Circus 25 pleased good house. Nat C. Goodwin 26 in The Captain. Vaudeville will be continued the nights not otherwise billed.——NEW GRAND (David Behler): Strong bill drew large houses 16-23. Bill 24-29: The Five Olympiers, Bernard and Weston, Porter J. White and co., Redford and Winchester, Fentelle and Valorie, Morrisay Brothers and Sisters, Mareena, Nevaro and Mareena.——ITEM: By far the best orchestra the Grand has ever had, is now assembled under the direction of Daniel Russo.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers): Ethel Barrymore in Mid-Channel Oct. 20 to big house; splendid co. and production. Richard Carle in Jumping Jupiter 28. The Girl in the Taxi 29. Baker-Rogers Stock co. 31-5 in Salomy Jane.——AUDITORIUM (Harry G. Sommers): Baker-Rogers Stock co. in The Only Way 17-23. Brewster's Millions 24-30; good business; capable co. Anna Pavlowa and Michael Mordkin, Imperial Russian Dancers 1. The Dollar Princess 5. David Elspham 18.——INDIANA (Thomas Moss): Indiana Theatre Stock co. in Peaceful Valley 16-23. Richelieu 24-30; business good.

CONNERSVILLE.—AUDITORIUM (F. R. Kehl): Cast Aside Oct. 21; was ably presented by a well-balanced co., and should have drawn a better business. Edward Doyle's Orpheum Repertoire co. 24 opened to S. R. O. business, and gave splendid satisfaction. Plays presented: The Game, The White Squadron, Sherlock Holmes, When Men Love Women, We Are King, Spirit of 1776, and The Candidate. Birth Commandment 31; The Climax 14. The Traveling Salesman 22. Barriers Burned Away 23. Smiling Island 25.

HUNTINGTON.—THEATRE (H. E. Rosebrough): The Port of Missing Men Oct. 22 to good business; good co. St. Clair Stock opened the week of the 24th, and are playing to capacity business in Lost Trail, Alaska Lou, The Matchmaker, Lena Rivers, Cutest Girl in Town, Three Circle Ranch, The Firing Line 3. The Lost Trail 9. Traveling Salesman 10. Merry Widow 17. Berleigh Stock co. 21-26. Rose Stahl 28.

TERRE HAUTE.—OPERA HOUSE (T. W. Barhydt, Jr.): U. T. C. Oct. 22, 23; big business. Dockstader's Minstrels 24; good show; business large. As the Sun Went Down 25, 26; business and show good. The Lion and the Mouse 27-29. School Days 30. Ethel Barrymore 31. Fourth Estate 4, 5. Just Out of College 5. Girl in the Kimono 6. Otis Skinner 8.

RICHMOND.—GENNETT (H. G. Sommers): Gibson Grant Comedy co. Oct. 24-26 presented Izzy Cohan's Marriage; fair business. One of the stellar attractions of the season will be the appearance of the Russian Imperial Dancers, headed by Anna Pavlowa and Mordkin, 28; house sold to seating capacity. Texas Ranger 29. Mae La Porte Stock co. 31-5.

VINCENNES.—OPERA HOUSE (H. W. Willis): Sixth Commandment Oct. 24 canceled. Polly of the Circus 26 (return engagement) pleased fair crowd. Lew Dockstader's Minstrels 28; good crowd; excursions from all small towns around. Joseph Sheehan Grand Opera co. 28 in Il Trovatore; sale large. The Fourth Estate 4; first co.

MADISON.—OPERA HOUSE (R. J. Matthews): Jeffries-Johnson pictures 20 pleased crowded house. The Lion and the Mouse 24; excellent cast and production, to big house. Al. W. Martin's U. T. C. 26; good advance sale. Beverly 29, matinee and night. Paid in Full 11. Burleigh Cash co. week of 21.

WABASH.—EAGLES' (C. A. Holden): Sherman Stock co. Oct. 17-22 pleased capacity houses. Plays: A Woman of Mystery, The Village Vagabond, Dora Thorne, 'Way Back East, A Friend from Arkansas, Hero of the Hills.

GOSHEN.—JEFFERSON (H. G. Sommers): The House on the Bluff Oct. 21 canceled. The Lost Trail 22 to fair patronage. Sherman Stock co. 24-29 opened in A Woman of Mystery, pleasing large attendance. Polly of the Circus 4.

ENGOLA.—CROXTON OPERA HOUSE (Charles Mya): The College Boy Oct. 21; good business. St. Elmo 27. In Arizona 3. The Girl That's All the Candy 5. Cast Aside 21.

LOGANSPORT.—THEATRE NELSON (Mrs. Cox): Baby Mine Oct. 17, with Otis Harlan, pleased a large audience. Sheehan Opera co. 24.

MICHIGAN CITY.—OPERA HOUSE (Otto Dunker): The Flaming Arrow Oct. 21 pleased S. R. O. The Bell Boy 23 played to a good house and pleased all. Wildfire 8.

UNION CITY.—UNION GRAND (S. J. Fisher): The College Boy Oct. 21; poor satisfaction. The Rose Hill English Folly co. 1. The Climax 8.

IOWA.

DES MOINES.

William Norris Drew Capacity at Foster's—Annette Kellerman Here for First Time.

William Norris scored a success at Foster's this week in My Cinderella Girl Oct. 25, 26. Capacity houses greeted the pretty musical comedy at each performance.

After a highly successful run of two weeks with The Girl of the Golden West, the Princess Theatre Stock co. is this week, 23-29, playing The Genius, a comedy by William C. and Cecile De Mille. The fun of the play has pleased vastly to the taste of Princess patrons. The Taming of the Shrew is billed for next week.

Mildred Holland was splendidly received at the Auditorium 22, 23 in a dramatized version of David Copperfield and The Provider. Her strongly emotional acting in the latter play won high praise from local critics.

Rosalind at Red Gate proved a popular attraction at the Grand for five performances 23-26.

Annette Kellerman made her first appearance in Des Moines this week as the headline attraction on the Orpheum bill. Her fame nightly attracted tremendous audiences and Des Moines people pronounce her a "regular duck." The Thomas J. Richfield co. in Mag Hagerty and Dale and Daje also proved favorites on the bill.

The Five Juggling Normans were the leading attraction of the vaudeville offering at the Majestic this week. This new playhouse continues to increase in popularity with the Des Moines theatregoers.

November bookings at Foster's are: Frances Starr in The Easiest Way, 3, 4; The Third Degree, 10-12; Her Husband's Wife, 11; The Spendthrift, 15, 16; George Evans' Minstrels, 17; The Dollar Princess, 23; Richard Carle in Jumping Jupiter, 24; Blanche Walsh, 29; David Belasco's Is Matrimony a Failure? Dec. 5.

November bookings at the Auditorium are: The Lottery Man, 4, 5; Imperial Russian Ballet, 6; Sidney Drew in Billy 12, 13; Baby Mine, 14, 15; Tim Murphy in Mr. Opp, 19; The Flower of the Ranch, 20; Margaret Illington in Until Eternity, 24; Richard J. Jose in Silver Threads, 26; Miss Nobody from Starland, 27, 28.

H. M. HARWOOD.

WATERLOO.—SYNDICATE (A. J. Busby): The Hickman-Bessey Stock week of Oct. 17-22 pleased good business. Plays presented were: The Sweetest Girl of All, A Stranger Min later, The Man on the Box, The Call of His Mate, The Marriage of Kitty, Gay Mr. Cupid, Little Lord Fauntleroy, and Is Marriage a Failure? Morey Stock week of 24-29. Wildfire 31.——WATERLOO (A. J. Busby): A Small Town Gal 22; fair house and co. Mildred Holland 25; fine attraction; poor house. The Wolf 26. The Lottery Man 28. Rosalind at Red Gate 29.——CRYSTAL (McClinton-Payne): Business fine.——DREAMLAND (moving pictures) (Nick Webber): Business good; the new addition will be completed this week. The Princess (A. W. McIntosh): Reports business fine.——ITEM: Frank Hurst, former manager of the Waterloo Theatre, now agent for The Wolf, spent Sunday visiting THE MIRROR correspondent here.

ALGONA.—CALL OPERA HOUSE (Roscoe Call): Hello Bill Oct. 7; fair performance and house. The Wolf 13, in spite of counter attraction, drew a good house. The production was well put on by a strong co. This is their second appearance here (this the past year and while they were very much liked last year, the production was doubtless even more satisfactory at their last appearance. Classmates, with William McCauley in the cast, 20 to good business. Mr. McCauley certainly kept up the good reputation that he has made here during former appearances, and the play as a whole was very pleasing. Ishmael 27. Small Town Gal 30. The Flower of the Ranch 4. Man on the Box 10. Quincy Adams Sawyer 18 canceled. Climax 18.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE (Will S. Collier): Dockstader's Minstrels Oct. 10; fine, to full house. George Sidney 11; good, to good house. The Girl in the Taxi 13; fine, to capacity. The Flirting Princess 15; good, to good house. Port of Missing Men 21; fine, to fair house. Rosalind at Red Gate 25; good, to fair house. The Provider 26. My Cinderella Girl 28. The Lottery Man 29, 30.——PEOPLE'S (V. Hugo): The Parish Priest 24-30.——MAJESTIC (V. Hugo): Vaudeville 24-30. Bands Roma. Ed. Jordan and co., Elliott, Blair and co., Noble and Brooks, Murray Symonds, Huston and Kirby, and the Edengraph.

MARSHALLTOWN.—NEW ODEON (J. Rachford): The Harvey Stock co. Oct. 18-22; fair co. and good business. Plays: Her Father's Sins, Tempest and Sunshine, The North and South, The Crisis, The Boss of Bard. Sunday 23. Richardson, Cotton and Bates appeared in The House of a Thousand Candles; the co. was good and played to a good house. The Harvey Stock co. remained in the city to witness the production. My Cinderella Girl 26. Rosalind at Red Gate 30. The Flirting Princess 2. Seven Days 3. The Rosary 4. Frances Starr in The Easiest Way 5.

BURLINGTON.—OPERA HOUSE (Chamberlin-Harrington): H. L. Flint Oct. 24; is doing a fair business. Sweetest Girl in Dixie 30. Mildred Holland 31. Monte Carlo Girls 1. Howe's pictures 4. Rosalind at Red Gate 5. Powell and Cohan 6. Fourth Estate 9. Climax 10. The Rosary 13. Seven Days 16.——ITEMS: Sunday 23 was the first Sunday attraction in the history of the house, and played to good business.——Leo Waddell, a Burlington boy, was featured in The Yankee Doodle Boy.

COUNCIL BLUFFS.—DOHANEY (P. C. Mooney): Graustark Oct. 19; splendid production, to fair business. Mildred Holland in The Provider 21 pleased a small audience; merited far better patronage. The Lyman Twins in The Prize Winners 25 played to crowded house. Skorgard Concert co. 24, under auspices F. O. E.; good business. The Upstart 27. St. Elmo 29. House of a Thousand Candles 30.

DUBUQUE.—GRAND (William L. Bradley): The Girl in the Taxi Oct. 12 drew topheavy house. The Traveling Salesman 15; good performance, to fair attendance. The Girl of My Dreams (return) 22. My Cinderella Girl 29. The Third Degree 2. Frances Starr in The Easiest Way 10. Seven Days 11. Connelly's Stock, vacant dates, 9-15 in The Face in the Star; good business. Same co., vacant dates, 16-22 in Tennessee's Pardner.

PERRY.—OPERA HOUSE (A. W. Walton): Hickman-Bessey Stock co. 10-15 broke all records for week stand and gave excellent satisfaction. The Port of Missing Men 21 proved to be the best attraction of the season; good business. The House of a Thousand Candles 27.

NEWTON.—OPERA HOUSE (A. Lister): William Macauley in Classmates 12 delighted big house. The Gay Morning Glories 17 pleased good business. Port of Missing Men 18; good attraction and business. The Girl from U. S. A. 25.

DECORAH.—OPERA HOUSE (Weiser and Bear): Morey Stock co. 10-15; fair business. The Girl in the Taxi 21; fair house and satisfaction. The Flirting Princess 31. Decorah Lyceum attraction 7. Seven Days 12.

FORT DODGE.—ARMORY THEATRE (William P. Dermer): William McCauley in Classmates Oct. 18; small house; good satisfaction. Girls of U. S. A. 19 to poor business. Gay Morning Glories 20 to big house; fair co.

KANSAS.

TOPEKA.—GRAND (L. M. and Roy Crawford): Max Figman in Mary Jane's Pa Oct. 17; Mr. Figman and co. pleased packed house, regardless of the fact that little Dorothy McKay as Mary Jane was prevented from appearing in the bill, owing to the Kansas Child Labor law; Dorothy Phillips substituting in her place. Lyman Howe's pictures 21, 22 pleased good houses with an unusual assortment of excellent pictures, and continues the favorite in his particular line of entertainment.——MAJESTIC (Jack F. Truitt): The North Brothers Stock co., in spite of warm weather, are playing to large houses, and the various members of the co. are steadily winning the regard of their audiences.——NOVELTY (S. R. Wells): A good vaudeville bill 17-22; business excellent.

WICHITA.—CRAWFORD (R. L. Martling): Miss Nobody from Starland Oct. 22 to good attraction; pleased two good houses. Isle of Spice 24; fair house. Sidney Drew in Billy 25. The Man of the Hour 28.——AUDITORIUM (J. A. Wolfe): Frances Starr in The Easiest Way 21; excellent attraction; delighted capacity house. The Wolfe Stock co. in Northern Lights 24-29. George Evans' Honey Boy Minstrels 1.——ORPHEUM (C. M. Casey): Copeland Brothers Stock co. in The Heart of the Hills 24-29.——PRINCESS (L. M. Miller): Good vaudeville bill 24-29; business excellent.——PASTIME (R. G. Munn): Vaudeville pleased good houses.

INDEPENDENCE.—BELDORF (Milburn Hobson): The Nickerson Brothers' co. presented The Loss of Rainbow Hill and A Female Tenderfoot Oct. 17-22 to good business and pleased audiences; Saturday matinee of the latter bill to S. R. O. The Crucifix, by the same co., will follow. The Man of the Hour 5. Wizard of Wiseland 7. The Lottery Man 11. Port of Missing Men 16. Queen of the Moulin Rouge 18. Graustark 21. Under Southern Skies 22. Gentleman from Mississippi Dec. 7. The Flower of the Ranch 16.

HUTCHINSON.—HOME THEATRE (W. A. Loe): The Time, the Place and the Girl 13; fine co. and business. Wildfire 18; very fine production, to fair business. The Girl from Rector's 15; excellent co., to good house. Frances Starr in The Easiest Way 20; very fine co., to splendid satisfaction. The Isle of Spice 21; good co. and business. Rip Van Winkle, matinee and night, 22; fair co., to light business.

SALINA.—CONVENTION HALL (J. A. Kimball): Wildfire Oct. 24; Luella Morey as Mrs. Barington made a big hit; show pleased big house. American Ladies' Concert Band 31. Honeymoon Trail 10.——SALINA OPERA HOUSE (W. P. Pierce): Wizard of Wiseland 18 pleased fair house.

WINFIELD.—OPERA HOUSE (Depew Head): Miss Nobody from Starland Oct. 20; big business; excellent co. Isle of Spice 25; good co.; big house. Marguerite Orsonawa lecture 26. Jeffries-Johnson pictures 2. Liberata's Band 3. Man of the Hour 7.

CONCORDIA.—BROWN GRAND (E. V. D. Brown): Isle of Spice Oct. 19; fair co. and business. The Time, the place and the Girl 1. Third Degree 9.

LEAVENWORTH.—PEOPLE'S (Phil Alexander): The Man of the Hour Oct. 23, matinee and night; proved successful, to fair business.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott): Seven Days Oct. 20; high-class performance, to capacity.——HIPPODROME (L. H. Ramsey): Vaudeville; good bill; good business 17-22.——ITEM: The Auditorium heretofore playing Shubert attractions will probably be closed the coming season, Manager Scott booking them at Opera House.

OWENSBORO.—GRAND (Pedley and Burch): Seven Days Oct. 19; good business; satisfaction. Girl from Rector's 21; fair business; pleased. Polly of the Circus 22; two good performances, to excellent business. Joseph F. Sheehan Opera co. 1. Nancy 12. The Climax 18.

BOWLING GREEN.—OPERA HOUSE (J. M. Robertson): George Evans' Honey Boy Minstrels Oct. 19 to largest audience in the history of the theatre; performances one scream after another. Tempest and Sunshine 26.

FRANKFORT.—CAPITOL THEATRE (Ed. Ramsey): Maxwell stock co. Oct. 17-22 pleased big houses. The House of a Thousand Candles 31.

LOUISIANA.

NEW ORLEANS.

Otis Skinner's Hearty Reception—Dick Bernard Met with Much Favor.

Otis Skinner in Your Humble Servant was a big drawing card at the Tulane Oct. 23-29. Always excelling in everything he undertakes and embellishing the roles he portrays, Mr. Skinner comes to us more interesting than ever, with an art mellowed by years of experience and contact with what is best in the drama. His customary flattering annual reception awaited him, and both play and co. were heartily received. Isetta Jewel, who has beauty and talent, proved an attractive Margaret, and Charles B. Wells, Edward Fielding, A. G. Andrews, Alfred Hudson, Jr., Jessie Crommette, and Isabelle Richards were capital in their respective roles. Maude Adams 1-5.

Al. G. Field's Minstrels were at the Crescent 23-29, and the star's popularity seems never to wane. Numerous good singers and dancers contribute to the fun of the evening. The Girl from Rector's 1-6.

At the Dauphine the offering for week of 23-29 was The Girl Behind the Counter, replete with melody, comedy and considerable feminine beauty. Dick Bernard did the principal comedy work in his usual inimitable manner, and his several topic songs met with favor. Nancy Jacques, as his principal support, was attractive and possesses a delightful soprano voice. A well-dressed and harmonious chorus gave splendid results. A Gentleman from Mississippi 1-7.

At the St. Charles Orpheum for week 24-30 the features were the Five Cycling Auroras, Brown, Harris and Brown, Sidney Shields and co., the Haalam Brothers, Hugh Lloyd, Fred Watson, Bert and Lottie Walton, and the kinodrome. Tosso's Orchestra is a feature.

The American Music Hall presented 23-29 Wish Winnie, comedienne; George Primrose, Count and Countess Chilo, Richard and Montrose, the Reros, Cain and Odom, Eddie Foley, and the Asperiscope.

Jules Layolle, this year's manager of the French Opera House, is due in the city Oct. 25. His co. opens 22. J. M. QUINTERO.

DONALDSONVILLE.—GONDRAN (William F. Nolan): Season opened with Lulu's Husbands Oct. 2; good co. and business. Ishmael 13; good house; well pleased. The Girl from U. S. A. 22. The Cat and the Fiddle 24.——UNDER CANVAS: National Stock co. (William H. Murphy and Ralph Emerson) opened with The Man and the Maid 17-22; excellent co.; capacity houses. Other plays were Chick, Queen Bess, In the Hills of Tennessee, The Woman Question, Under Two Flags, and A Family Affair.

SHREVEPORT.—OPERA HOUSE (English Brothers and Coleman): Girl from U. S. A. Oct. 15; fair co. to good business. Tim Murphy in Mr. Opp 16, 17; excellent co.; business good. Lulu's Husbands 20; excellent performance to well pleased audience. Cat and the Fiddle 21; good co. to good business. Duncan Hypnotic co. 23-26. Soul Kiss 27. The Newlyweds 30. Al. Field 31. Jefferson De Angelis in The Beauty Spot 4.

THIBODAUX.—OPERA HOUSE (F. Hoffmann and Sons): Girl from U. S. A. Oct. 21; good business. Casino Girls 23; good business. Janet Waldorf in Beulah 24; fair business and excellent. Miss Waldorf is a good emotional actress and good support.——UNDER CANVAS: National Stock co. 24-29.

PLAQUEMINE.—HOPE OPERA HOUSE (Lionel Delacroix): Ishmael Oct. 14; poor house; excellent co.; Virginia Howell in leading role very fine. The Girl from U. S. A. 23; fair audience.; co. fair. Beulah 25.

KENTWOOD.—ATHERTON (F. D. Woolver): Beulah Oct. 21; fairly good house, but prices too high for this town. Dixie Minstrels 22 canceled. Ishmael 29.

MAINE.

PORTLAND.—JEFFERSON (Julius Cahn): Thomas A. Wise in A Gentleman from Mississippi Oct. 20-22 pleased three good houses. Annie Laurie 24-26, and matinee, with Lillian Bacon and David Lithgow in leading roles; pleased satisfactory returns.——KEITH (James E. Moore): The Stock co. offered The Easterner 24-29, and again Lola Downin did well and looked charming; in fact, the local critics cannot find adjectives strong enough to express their approval. The entire co. did good work.

BANGOR.—OPERA HOUSE (F. A. Owen): A Gentleman from Mississippi Oct. 19, presented by Thomas A. Wise, and excellent supporting co. highly pleased two large audiences, aside from Mr. Wise. Two others, Will Deming and Miss Beverly West, deserve especial mention. Annie Laurie 21, 22 pleased three fair audiences; co. and performance good. Bingville Bugle Folks booked for 24, 25 canceled. Klark-Urban co. 3, 4. Phelan Musical Comedy co. 7-12.

LEWISTON.—EMPIRE (J. A. O'Brien): Paid in Full Oct. 21, 22; good co., to good houses. Annie Laurie 24 canceled. Bingville Bugle Folks 28, 29 closed before reaching town. Local French Musical Society 27; good entertainment; large audience. Katzo-Florian Musical co. 31-5. Eddie Foy, Blanche Ring, and Gertrude Elliot in prospect.

BELFAST.—OPERA HOUSE (W. J. Clifford): Gladys Klark co. satisfied good houses Oct. 24-26, with The Senator's Daughter, Parisian Princess, and Sealed Line.

MARYLAND.

CUMBERLAND.—MARYLAND (W. L. McCray, res. mgr.): Vaudeville and pictures Oct. 17-30 (except 19) pleased S. R. O. A Royal Slave 18; co. fair; pleased medium-sized house. King's East Lynne 21; good co. and business. St. Elmo 22; co. fair to medium returns. The Bostonia Sextette 24. Seven Days 25 (advance sale heavy). Alice in Wonderland (local) 27, 28. The Girl from U. S. A. 29.——ITEMS: Judging from the advance sale of Seven Days a record-breaking audience will witness this production.——Much interest centers around the performance of Alice in Wonderland 27, 28. A number of the latest song hits are to be introduced, among them "Every Little Movement Has a Meaning All Its Own."

ANNAPOLIS.—COLONIAL THEATRE (Fred W. Palmer): Ahern Opera co. Oct. 17-22 in The Bohemian Girl and Carmen; good performance and fair business. Lyman Howe 24. Girls 5. Clara Turner Stock co. 7-12.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (George S. Wiley, res. mgr.): E. A. Belkin's Yiddish co. in Abels Ashkenazy Oct. 21, with J. Silbert in the leading role, pleased fair attendance. The County Sheriff 23, matinee and night, with Wallace E. Young, Georgia Francis, Frank L. Tyce, and a good co.; gave satisfaction to large attendance. Ian Robertson in The Pauper of the Third Floor Back 25, 26. The Final Settlement 27-29.——MAYO (Irving Hamilton, res. mgr.): The bill 24-26 featured Louis Chevalier and co. in The Card Party, Harvard Brothers and Rensina, Southern Four, Marvin and Heines, Cronin and Hart, Ralph Whitehead and Frances Bolton, 26-28: Vondellers, Bernier and Stella, Musical Richards, Stevens and Nugent, George A. Beane and co., Rose Berry, Kars to good attendance.——ITEMS: John J. Dillon, a former president of the Stage Employees' Union, stage-manager of the Academy and well known in theatrical circles in this city, died 20 at his residence, 237 Third Street, after a lingering illness. The news of his death will be received with sincere regret, as he was exceedingly popular with all who knew him. He was the son of Bridget and the late Philip J. Dillon, and had made his residence in this city all of his life. He was a member of St. Mary's Cathedral parish. Besides his mother, he is survived by two brothers, William A. Dillon, the well-known stage-manager of the Savoy, and Philip J. Dillon, stage-manager of the Academy of Music; also three sisters, Mary, Annie, and Catherine Dillon. Deceased was a member of Court We'll Try, Foresters of America. The funeral was held 22 from his late residence on Third Street, and was largely attended by relatives and friends. Delegations were present representing Court We'll Try, Foresters of America, and the local Stage Employees' Union. The remains were conveyed to St. Mary's Cathedral, where a high mass of requiem for the repose of his soul was celebrated by the very Rev. James McGoldrick, V. G. Interment was in St. Patrick's Cemetery. The pallbearers were Patrick F. Driscoll, Charles Conninger, John J. Smith, John H. McLachlan, Frank Lynch, and Michael McNulty. The delegation from Court We'll Try comprised James Brasell, John Sexton, James

NEW YORK THEATRES.

GAIETY Theatre, B'way and 46th St. Evgs. at 8:15. Mats. Wed. & Sat., 2:15.

COHAN & HARRIS present

GEO. M. COHAN'S NEW COMEDY

GET RICH QUICK WALLINGFORD

NEW YORK THEATRE. B'way and 45th. Evgs. 8:10. Mats. Wed. & Sat. 2:15.

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THE GREATEST OF ALL MUSICAL COMEDY SUCCESSES

DOLLAR PRINCESS

By Wilner & Gressbaum and Leo Fall.

Donald Brian, F. Pope Stamper, Will West, Albert Hart, E. J. Connolly, Cyril Biddulph, Daisy La Hay Carroll, McComas, Hilda Vinning—30 OTHER N. Y. FAVORITES.

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A new Comedy by EDGAR SELWYN

NEW AMSTERDAM THEATRE Guaranteed Cool and Comfortable. Evgs. 8:15. Mats. Wed., Sat.

The New French Musical Vaudeville

Madame Sherry

Lina Abarbanell, with Ralph C. Herz and others

Book by Otto Hauerbach.
Score by Karl Hoschna.
Staged by George W. Lederer.

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HUDSON THEATRE. 44th St. near B'way. Evgs. 8:15; Mats. Sat. at 2:15

HENRY B. HARRIS Manager

HENRY B. HARRIS presents

HELEN WARE

IN

The Deserters

A New Play by Robert Paxton Carter and Alan Alden Chapin

WEDNESDAY MATS. BEGIN. SEPT. 28

BELASCO THEATRE. West 44th Street, near Broadway

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DAVID BELASCO Presents

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Herman Bahr's Sensational Berlin and Vienna Success

American Version by Leo Dietrichstein

Cast includes Leo Dietrichstein, William Morris, John W. Cope, Janet Beecher, Jane Grey, Alice Pollock, Belle Theodore.

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DAVID BELASCO . . . . . Manager

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Rebecca of Sunnybrook Farm

By KATE DOUGLAS WIGGIN and CHARLOTTE THOMPSON

Direction of JOSEPH BROOKS

LYCEUM 45th St., nr. B'way. Evgs., 8:20 Mat., Saturdays, 2:15.

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CHARLES FROHMAN presents

MARIE DORO

In William Gillette's New Play,

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H. B. WARNER

In Paul Armstrong's Play,

Alias **Jimmy Valentine**

NEXT WEEK

MAY IRWIN in GETTING A POLISH

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New York Theatres or Attractions under the Direction of Sam S. and Lee Shubert, Inc.

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GIGANTIC ENTIRE NEW TRIPLE PRODUCTION

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WM. A. BRADY (Ltd.) Announces

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By MARGARET MAYO

EXTRA MATINEE ELECTION DAY

LEW FIELDS' HERALD SQR. B'way & 35th St. Tel. 2485 Murray Hill. Evenings 8:15 Matinees Wed. and Sat. 2:15

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CASINO Broadway and 39th Street. Tel. 3846 Murray Hill. Evenings 8:15 Matinee Saturday, 2:15

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SAM BERNARD

In a New Musical Piece,

He Came From Milwaukee

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HACKETT 42d St. W. of Broadway. Evgs., 8:20; Mats., Thur. and Sat. Thur. Mat., Best Seats, $1.50. Telephone, 44 Bryant.

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Wm. A. Brady's Great Play

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By JULES ECKERT GOODMAN

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CIRCLE Broadway and 60th Street. Tel. 5700 Columbus. Prices, 25c. to $1.50. Evg. 8:15; Mats., Wed. & Sat., 2:15. Wed. Mat. Prices, 25c., 50c., $1.00.

WM. A. BRADY Presents

WRIGHT LORIMER

IN

The Shepherd King

Week of Nov. 7

BOOTS AND SADDLES

Eugene Walter's Latest Play

EXTRA MATINEE ELECTION DAY

NAZIMOVA'S 39TH STREET THEATRE. 39th St. and Broadway. Tel. 413 Bryant. Evgs. 8:30; Mats., Wed. and Sat., 2:30. Wed. Mat., Best Seats, $1.50.

LAST WEEK

HENRY W. SAVAGE offers

The Little Damozel

Monckton Hoffe's Fascinating Comedy of London's Bohemian World.

Mon., Nov. 7—MR. WEEDON GROSSMITH and His London Company in MR. PREEDY AND THE COUNTESS.

EXTRA MATINEE ELECTION DAY

BROADWAY THEATRE, B'way & 41st St. Tel. 101 Bryant Evgs., 8:15; Matinee, Saturday, 2:15

DANIEL V. ARTHUR presents

MARIE CAHILL

In the New Musical Comedy,

JUDY FORGOT

EXTRA MATINEE ELECTION DAY

LYRIC 42nd St., W. of B'way. Tele. 3216 Bryant. Evgs. 8:15. Mats. Wed. and Sat. 2:15. Wed. Mat. Best Seats, $1.50.

The MESSRS. SHUBERT announce

MADAME TROUBADOUR

An Operetta in Three Acts. From the French.

Grace LaRue Van Rensselaer Wheeler

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COMEDY 41st St., between Broadway and 6th Avenue. Telephone, 5194 Bryant

Evenings, 8:30. Mats. Wed. and Sat., 2:30 Wed. Mat., Best Seats, $1.50

For Two Weeks

WM. A. BRADY Presents

Douglas Fairbanks

IN "THE CUB"

A Comedy of the Kentucky Moonshine Country, by Thompson Buchanan.

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MAXINE ELLIOTT'S THEATRE 39th Street bet. B'way & 6th Av. Tel. 1063 Bryant. Evgs. 8:20. Mats. Wed. & Sat., 2:20.

The Authors' Producing Company (John Cort, President) Announces

THE GAMBLERS

A New Play by CHARLES KLEIN

With GEORGE NASH

EXTRA MATINEE ELECTION DAY

WEST END 125th St. W. of 8th Ave Tel. 3904 Morningside. Prices, 25c. to $1.50. Evs. 8:15; Mats., Wed. and Sat. Wed. Mat., Best Seats $1.

HENRY W. SAVAGE Offers

The Merry Widow

Week Nov. 7

MARY MANNERING in "A MAN'S WORLD"

EXTRA MATINEE ELECTION DAY

MANHATTAN OPERA HOUSE W. 34th Street 'Phone 1714 Murray Hill. Evenings at 8:15. Mat., Sat. at 2:15.

Popular Prices, 25c. to $2

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THE FLUTE PLAYER

A Charming Comic Opera in English

GOTHAM Fulton St. and Alabama Ave. BROOKLYN. Matinee Daily

THE FORBES STOCK CO.

In

THE WOLF

Week Nov. 7.—Power Behind the Throne.

THE NEW THEATRE

Central Park West, 62d-63d Sts. Tel. 3800 Col. Evenings, 8.30. Matinees, Saturday, 2.15.

Last Week Here. Next week Majestic Theatre

Maurice Maeterlinck's

THE BLUE BIRD

Extra Matinees, Wednesday and Thursday at 2.

MONDAY, NOV. 7 | Opening of the 2d Season of THE NEW THEATRE COMPANY In "THE MERRY WIVES OF WINDSOR" and "THE THUNDERBOLT"

CITY THEATRE, 14th St. opp. Irving Place Evenings and Sat. Mat. 25c. to $1. Wed. Mat., 25c. to 75c.

DAVID BELASCO presents the Merry Comedy,

IS MATRIMONY A FAILURE?

From the German "Die Ehe, ein Fiasko" by Leo Dietrichstein. Same cast and production as seen at Belasco's Republic.

O'Mara, and James Hartley. The following represented the Stage Employees' Union: James Wall, Dennis Drislane, James Sutcliffe, John Considine, John Ackroyd, Cornelius Cusick, Alfred Turcotte, and James Burns. A wealth of floral tributes was placed upon the grave. Deceased was 54 years of age. W. F. GEE.

WORCESTER.—THEATRE (J. F. Burk): Girlies Oct. 24, 25, with Joseph Cawthorn and Maud Raymond, pleased good houses, and was considered the best musical piece since Three Twins. The Bohemian Girl 26, 27, with a strong cast gave a good presentation of this well-known opera; good business. The Lily 31.——FRANKLIN (J. R. Sheehan): The Traveling Point 24-26 was presented by a very capable co.; good business. The Wolf 31-2.——ITEM: Wells Elsie Clare and Jack Moffett were doing their whirlwind dance at Poli Theatre 24. Miss Clare threw Mr. Moffett in such a manner that he broke both bones in his left arm. The snap was heard in the first rows. Mr. Moffett came-was heard in the first rows. Mr. Moffett came-was heard in the first rows. Mr. Moffett came-

which is making for him an enviable reputation that augurs well for greater things. Next week, Polly of the Circus.

One of the burlesque organizations that always plays to capacity business in Detroit is the Bowery Burlesquers, featuring Ben Jansen and Lizzie Freligh. Manager Ward, of the Gayety, is still assiduously encouraging the patronage of women and the mixed audiences show the result of his efforts. Next week, Vanity Fair.

At the Avenue the Ducklings hold the boards 16-22 and boasts one of the best olios seen at this house so far this season. Edmund Hayes in The Wise Guy is announced for next week. The Cowboy and the Thief was the acceptable offering of melodrama at the Lafayette 16-22.

The Saratsky Troupe of Russian singers and dancers were the headliners at Miles 16-22.

ELYP A. MARGNI.

GRAND RAPIDS.—MAJESTIC (Orin Stair): Grace Cameron in Nancy Oct. 20-22 pleased fair business. At the Old Cross Roads 23-29 pleased fair business. The Sixth Commandment 27-29. Cathrine Counties in The Awakening of Helena Richie 30-5.——POWERS' (L. S. Billman): Richard Carle in Jumping Jupiter 27. The Dollar Princess 28, 29. Mlle. Anna Pavlowa and M. Mikail Mordkin 31. Lyman Howe's pictures 1. The Traveling Salesman 4, 5. Madame Sembrich 25. Marie Tempest in Caste Thanksgiving night.——GARRICK: Stock co. in The Fatal Wedding 23-29.

LANSING.—GLADMERE (F. J. Williams): A large attendance saw the opening of this new theatre by Pavlowa and Mordkin Oct. 21; the performance was one of the finest ever seen in the city and the two artists made a decided hit. Himmelein's Associated Players 24-29; good, to packed houses. The Girl in the Taxi 4. Polly of the Circus 7.——COLONIAL (C. H. Davis): Cook's Stock co. in Kiu Kiuz 24-29 pleased good audiences.——BIJOU (B. J. Robinson): Vaudeville to good houses.

PORT HURON.—MAJESTIC (J. W. Brennan): Howe's pictures 5, 6.——CITY (Sam Hartwell): Ideal Stock co. indefinite; continue to draw good business. The Alaskan 6.——ITEM: Manager Manes of the Ideal Stock co. rehearses in the afternoons at handball, at which he is an expert with members of the Commercial Bank Athletic Club in their gymnasium underneath the bank.

BATTLE CREEK.—POST THEATRE (E. R. Smith): Nancy Boyer co. Oct. 16-22. Plays: The Political Boss, Between Love and Duty, Clothes, Leah Kleschna, The Richest Girl, The Secret Marriage, Sweet Clover; large houses; very satisfactory. In Arizona 23; large house; pleased. Le Brun Opera co. 24, 25; fair houses; satisfactory.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson): Lyman H. Howe's pictures delighted the usual large audience Oct. 18. John Wilson Dodge in The Gypsy Rover to two full houses 20, 21. Himmelein and Bailey offer In Arizona 26. Carl M. Dalton in Tilly Olson did not fill 28. The Girl in the Taxi 3. The Candy Girl 5.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle): Barnum-Bailey Sensations Oct. 17-22. This combination drew good houses every night. They are both good. The Cow Puncher 24: fair, to fair house. The Fighting Parson 31. Alma, Where Do You Live? 9. Flora De Voss co. 17-19.

MENOMINEE.—OPERA HOUSE (C. I. Cook): Madame Schumann-Heink Oct. 5; excellent, to packed house. Quincy Adams Sawyer 17 to fair house. A Broken Idol 20; excellent co.; delighted large house. Winninger Brothers 23-29. My Cinderella Girl 1.

KALAMAZOO.—FULLER (W. J. Donnelly): Rose Melville as Sis Hopkins Oct. 20 drew capacity house. The Lost Trail 27. The Commuters 28. Pavlowa-Mordkin and Imperial Russian Ballet 29. Lyman H. Howe's pictures 2.

CADILLAC.—THE CADILLAC (C. B. Russell): Lyman H. Howe's motion pictures Oct. 25 pleased capacity. The Red Mill 5. The Thief 17.

ADRIAN.—CROSWELL OPERA HOUSE (C. D. Hardy): St. Elmo Oct. 22; good co. and gave satisfaction to a fair house. In Arizona 1. Manhattan Burlesque co. 3. The Red Mill 10.

BENTON HARBOR.—BELL OPERA HOUSE (J. A. Simon): Rose Melville Oct. 22; turned many away; fine attraction. The Lost Trail 23; good attraction, to fair house.

BIG RAPIDS.—COLONIAL (Bartlett Doe): Powhattan (local) Oct. 20 delighted capacity. Lyman Howe 28. The Red Mill 1.

MINNESOTA.

ST. PAUL.

Harry Bulger Drew Good Houses—The Rosary Well Received at the Grand.

Harry Bulger in The Flirting Princess attracted large audiences to the Shubert Oct. 20-22. Harry Bulger as Sport Bangs was in his element and was compelled to sing "He Was a Soldier True" until he ran out of verses. Maude Emery was also a great favorite and won marked approval with "My Jack o' Lantern," to say nothing of her Apache dance. "He Loves My Dreamy Eyes" brought Dale Fuller several encores. "Cairo," the musical gem of the piece, was effectively sung by Eulalie Jansen. Frank Carter proved himself a capable dancer. Manager Singer provided many and varied costumes for his youthful and sprightly chorus. Madame X played to good business 23-29. Adeline Dunlap in the title part and Adelaide Fitz Allan, Howard Gould, Vincent Sternrord, Edwin Forsberg, Robert Ober, Stuart Beebe, Wadsworth Harris, L. T. Loring composed a well nigh flawless co. Guy Bates Post in The Nigger 30-5.

The second visit of The Traveling Salesman to the Metropolitan 23-29 revealed an excellent co., including Gertrude Coghlan, Sarah McVicker, Frank J. McIntyre, William Beach, James O'Neill, Jr., F. T. Moore, and H. D. Blakemore. The attraction deserved better patronage. My Cinderella Girl, with William Norris, 30-5. Richard Carle 6-12. The Dollar Princess 13-16. Frances Starr in The Easiest Way 17-19.

The Rosary enjoyed good business at the Grand 23-29. The co. was a satisfactory one. Bleecker Jennings as Father Kelly carried the bulk of the play. Beulah Poynter 30-5. Barriers Burned Away 6-12. Superba 13-19. Rose Melville 20-26. The Ventures of Polly 27-Dec. 3.

Dickie Fuller and six other somewhat barefoot dancers headed the bill at the Orpheum 23-29. In addition to this, Suzanne Rocamora sang, Lewis McCord appeared in a funny sketch, Wisting on Wind, and A. P. Griffith, Palfrey and Barton, Apiale's Zoo, and Johnny Small and Sisters completed a programme not lacking in variety.

Miss New York, Jr., and the Jeffries-Johnson pictures were at the Star 23-29.

Madame Sembrich sang to a large audience at the People's Church 25.

The first concert of the St. Paul Symphony Orchestra is set for 1, at the Auditorium. Madame Maiba will be the soloist.

Anna Pavlowa and Mikail Mordkin, Russian dancers, appear at the Auditorium 5.

JOSEPH J. PFISTER.

RED WING.—T. B. SHELDON MEMORIAL AUDITORIUM (W. A. Scott): Elks' The Whirl of the Town Oct. 24; very well presented to full house. Library Lyceum Course concert 25. Hickman-Bessey co. 29. The Third Degree 1. Mock-Sad All co. 7-12. Library Course lecture 14.——ITEM: The musical numbers of the Elks' musical comedy were all heartily appreciated and the singers forced to respond to a number of encores. The leading parts, taken by William Erickson, Bernard Andresen, William Youngquist, Fred Selz, George Haustein, J. Haustein, William Ashton, Belle Hanson, Hattie Bebber, and Alice Olson, were well done and showed excellent training.

AUSTIN.—IDLE HOUR (Collins and Vallean): My Cinderella Girl 11. The Wolf 23.——ITEM: W. J. Mahaks, former owner of the Gem, sold the house Oct. 17 to Messrs. Collins and Valleau, who have refinished the front and named it the Idle Hour. They will book in a few first-class attractions offering motion pictures and songs on open dates.

ALBERT LEA.—BROADWAY (F. H. Maiery): Gay Morning Glories Extravaganza co. Oct. 22; good house; pleased. Ishmael 25. Al. W. Martin's U. T. C. co. 26. The Flirting Princess 27. The Third Degree 28. The Spendthrift 30.

BRAINERD.—PARK OPERA HOUSE (F. G. Hall, res. mgr.): Paid in Full Oct. 19; fine performance; good business. Dougherty Stock co. 24-29, inclusive.

MISSISSIPPI.

MINNEAPOLIS.

The Spendthrift and The Nigger Drew Well—Praise for Edith Evelyn.

At the Metropolitan The Spendthrift did fairly well Oct. 23-30. Doris Mitchell headed the cast, which included Lionel Adams, Vivian Martin, and Lizzie McCall. Richard Carle in Jumping Jupiter follows.

The Nigger was acclaimed by the critics as the best and most important play seen here this season, and Guy Bates Post's acting in the title-role won immense praise. An excellent supporting co, included Florence Rockwell, Maude Durand, J. M. Colville, and Frank Peters. Madame X, with Adeline Dunlap and Robert Ober, follows.

At the Bijou the best production of the season was Vaughan Glaser in The Man Between. The Rupert Hughes play was interesting and forceful, and Glaser's drawing of the civil engineer was virile, sincere and unusually magnetic. Fay Courtenay headed the capable supporting cast and the production was unusually sumptuous.

Edith Evelyn came into her own again with A Woman's Way at the Lyric and captured her audiences by her delicate, high-bred comedy as Marion Stanton. This is her last week, as Lee Baker relinquishes his control of the co., and theatregoers will miss Miss Evelyn, who is far and away the best stock actress ever seen locally. Are You a Mason? follows.

CARLTON W. MILES.

JACKSON.—CENTURY (S. J. Myers): Al. G. Field Oct. 17 pleased the largest house ever had; many turned away. Duncan the Hypnotist 19-22 satisfied fair business. Soul Kiss 24. The Newlyweds 25. Jefferson De Angelis 26. Beulah 27. Cat and the Fiddle 28. A Gentleman from Mississippi 29. Ishmael 1. Happy Hooligan 4. Les Romanesques 11.

YAZOO CITY.—YAZOO THEATRE (D. Wolerstein): Al. G. Field Oct. 18; S. R. O.; pleased. Soul Kiss 22 pleased fair-sized audience. A Gentleman from Mississippi 25. Newlyweds and Their Baby 26. Cat and the Fiddle 29. Ishmael 2. Barnum and Bailey 2. Girl from Rector's 5.——ITEM: The Elks entertained A. G. Field and his co. after performance 18.

VICKSBURG.—WALNUT STREET THEATRE (Henry L. Mayer): Al. G. Field's Minstrels Oct. 20 pleased heavy business. The Soul Kiss 25. A Gentleman from Mississippi 26. The Cat and the Fiddle 27. The Newlyweds 28. The Girl from Rector's 29.

GREENVILLE.—GRAND (W. Isenberg): Al. G. Field Oct. 15 to immense house; delighted. The Newlyweds 27. Girl from Rector's 28.

MERIDIAN.—OPERA HOUSE (L. Rothenberg): The Soul Kiss Oct. 25 to a small house. The Climax 28. Margaret Anglin in The Awakening of Helena Richie 28.

GULFPORT.—THEATRE (E. W. Lane): The Newlyweds and Their Baby Oct. 15; fine co.; good business.——UNDER CANVAS: Campbell Brothers 29. Sun Brothers 21.

COLUMBUS.—THEATRE (James W. Newby): Lena Rivers Oct. 17; nice business; good performance. Nancy 25. The Climax 29.

BILOXI.—DUKATES (J. Israel): Pictures and songs Oct. 10-15 pleased good business. Beulah 19.

MISSOURI.

ST. LOUIS.

Tim Murphy in Mr. Opp at the Garrick—New Memorial Theatre Opened.

At the Garrick, Tim Murphy in Mr. Opp held the boards Oct. 24-29. In the co. besides Mr. Murphy were Richard Sterling and Herbert Haywood, whose work deserves special mention. George Evans' Honey Boy Minstrels made their bows at the Century 24-29. James J. Corbett proved a good interlocutor and monologist. George Evans scored even more heavily than usual. John King was also very popular.

Ethel Barrymore in Mid-Channel 24-29 at the Olympic; well presented and pleased. Mr. O'Reilly and Mr. Dalton portrayed their roles well.

Ward and Vokes returned to the American 24-29 in The Trouble Makers. Ward, Vokes and Lucy Daly, a trio of mighty funmakers.

The Imperial held The Adventures of Polly 24-29. Sadie Calhoun was a praiseworthy Polly. Co. very capable.

Jim Bludsoe was the offering at Havlin's 24-29 with Frank T. Charlton in the leading part. The German Stock co. put on Das Hockerneat for the first time on any stage in this country. Hans Loebel was the chief figure. Jose Danner was good as the Burgomaster.

The new Columbia's headline 24-29 was Imbert Hubbard in serio-comic talks. He was well received and enthusiastically applauded. Frederick Adler in an excellent playlet, His Phantom Sweetheart, was a very agreeable offering.

The new Princess attracted good business all week 24-29.

The new and handsome Memorial Theatre at Twelfth and Locust Streets will be opened by the Shuberts Oct. 31 with The Midnight Sons. The house is spacious and the architecture and decorations both beautiful and durable. Lobby is 122 by 77 feet, set in Italian marble. Capacity 1,660. Harry D. Buckley has been appointed manager.

A one-act farce, Our Tribe, was presented by the Young Men's Sodality of St. Mark's parish, on Tuesday evening, 25, Adeline Bacigalupo taking the leading role.

The Young Hebrews' Association will hold a great minstrel entertainment and dance 1.

Bills this week: Olympic, Marie Tempest and co., including Graham Browne, in Caste; Century, Nat C. Goodwin in The Captain; Garrick, The City; Shubert Memorial, Lew Fields' The Midnight Sons; American, George Sidney; Imperial, Millionaire Kid; Havlin's, My Tom-Boy Girl; Odeon, 30, Shumann-Heink.

FREDERICK S. DOYLE.

KANSAS CITY.

Frances Starr at the Willis Wood—The Auditorium to Have a Stock Company.

Although seen here last season, Frances Starr and her powerful drama, The Easiest Way, were a decidedly good drawing card at the Willis Wood Oct. 24-29. Last season the play had one of the biggest weeks of the local year, and from the large and very enthusiastic audience that greeted the star and players upon the opening night that success will be repeated. Miss Starr's wonderful characterization is even more appealing than ever, if that is possible, and she richly deserved all the applause that was accorded her. The supporting co. is almost identical with the one seen here before, one exception being Louise Randolph, who is the new Ella St. Clair. She was fully up to the requirements of the role and with other principals of the co. shared in the general success of the play. Polly of the Circus 30-2. The Spendthrift 3-5.

Baby Mine, a farce that "rollicking" fails far short of describing, was the Shubert offering 23-29, playing to good business. The attraction is such a decided hit in this style of drama that fast, furious, spontaneous and all the other descriptive adjectives utterly fail to picture the whirlwind of fun that is exploded at each performance. To begin with, the presenting co. is without exception exceptionally well suited to this style of play and get all that is possible out of their roles. Otis Harlan, George Probert, and Consuelo Bailey carried the burden of the piece to entire satisfaction, the honors being very evenly divided between them. Natalie Perry, Richard Collins, and Gilda Varesi also deserve special mention for their excellent work. Tim Murphy in Mr. Opp 30-5.

George Ridney, of Buzz Buzz fame, made his annual visit to the Grand 23-29, playing to a succession of large and greatly pleased audiences. His new vehicle is called The Joy Rider, and is replete with new comedy and catchy music. The star is, of course, extremely amusing and wins the usual laughs. A big co., headed by Carrie Webber, also found favor. The production was attractively staged and costumed. Graustark 30-5.

Lena Rivers, a dramatization of the novel of the same name, was the attraction at the Gillis 23-29, playing to the usual good business. Rosalind Lee headed a capable co., which also included Clifton Steelesmith, Myna Ketcham, Dorothy Kelmer, Mrs. Letty Ford, R. H. Stanley, and Henry Cecil, all appearing to advantage. Grace Cameron in Nancy 30-5.

The Imperial Musicians, a musical act of decidedly more than ordinary merit, was the Orpheum headliner 23-29. Other acts included The Police Inspector, given by Clay M. Greene and Harrison Armstrong; Jolly Fanny Rice, Lew Anger, Richard Nadrazo, Mario-Alde Trio, and Stewart and Marshall, all of whom pleased. Business big.

The Jardin de Paris Girls held the boards at the Century 23-29, playing to a very satisfactory week's business. Cora Livingston, the woman wrestler, was billed as a feature attraction. The Passing Parade 30-5.

The Gayety had the Behman Show 23-29, opening to two big Sunday audiences. A clever co. of entertainers were well received. Midnight Maidens 30-5.

Mabel McKinley headed a good bill at the Empress 23-29, other acts being Symonds, Ryan and Adams, Sam J. Curtis and co., Cordina and Maud, the Gale co., and Jere Sanford, all pleasing. Business excellent.

Albini, an illusionist, was the headline offering of the Columbia bill 23-29, the entire bill being of a very entertaining quality. Business continues good.

Announcement is made that the Auditorium Theatre is again to have stock, the opening being scheduled for 6. Martin Lehman, manager of the Orpheum, which is also lessee of the first-named theatre, is authority for this statement, and adds further that both the co. and plays to be produced will be the best obtainable. The roster of the organization has not been made public as yet, but the opening bill will be The Commanding Officer. Popular prices will prevail.

An event of interest forthcoming will be the appearance in Convention Hall 8, 9 of the Metropolitan Opera House orchestra, of New York. A feature of the engagement also will be the appearance of Mlle. Anna Pavlowa and M. Mikial Mordkin, the celebrated Russian dancers.

D. KEEDY CAMPBELL.

ST. JOSEPH.—TOOTLE (C. U. Philley): Mildred Holland in The Provider Oct. 19 to light business. The Man of the Hour 22 to fair business. Wildfire 20. Madam Frances Alda in concert 31.——LYCEUM (C. U. Philley): The Girl from Rector's 16-19, by a cast of unusual merit, pleased crowded business. Charles E. Eldridge was a great hit in a small part. Dorothy Arville, William Sellery, and Edwin R. Emerton deserve special mention for their fine work. Miner's Jardin de Paris Girls 20-22 pleased good business. Hanlon's Superba 23-26. The Passing Parade 27-29.

CARUTHERSVILLE.—FENTON OPERA HOUSE (Malloure and Wilks): The Woods Sisters, under management of Otto Krause, Oct. 17-22, in The Daughter of Dixie, St. Elmo, Bud and Marry, The Beachwood Mystery, Her Fatal Marriage, Beyond Pardon; an excellent co. and business.——PITTSBURG FLOATING THEATRE: Fair co. 20; poor business.——UNDER CANVAS: Uncle Zeke 18 pleased small house.

JOPLIN.—NEW CLUB THEATRE (L. F. Ballard): Man on the Box Oct. 23; good co. and business. The Time, the Place and the Girl 24; good co. and business. Sidney Drew in Billy 25. Baby Mine 30.——JOPLIN THEATRE (Claude Thornton): Blanche Walsh in The Other Woman 24; fine co. and business. Polly of the Circus 2.

FULTON.—PRATT'S (Gaw and Howland): Star Lecture Course. Mendelssohn Trio and Clark; pleased a packed house Oct. 21. Lyman H. Howe 24 (2 good business matinee and evening. Wizard of Wiseland 27. Star Lecture (Senator Gore) 11. Just Out of College 18. Classmates 17.

HANNIBAL.—PARK (J. B. Price): Sheehan Opera co. in Il Trovatore Oct. 17; good co.; fair house. Seven Days 22; excellent co.; two good audiences. Helen Aubrey and co. in repertoire 24-29. The Girl in the Taxi 1. Miss Nobody from Starland 3. The Pinkerton Girl 6.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (J. Reynolds): Pauline Myers Musical Oct. 21; good performance; good business. Alhambra Stock 3-5. Casino Girls 7. Eli and Jane 11. Boss of B Ranch 12.

MACON.—LOGAN (H. M. Logan): Seven Days Oct. 21 to a good house which was well pleased. Wizard of Wiseland 25; a very good attraction to good business. Lyman Twins 26. Rosalind at Red Gate 4. Manners Stock co. 7-12. Powell and Cohan 14-16.

JEFFERSON CITY.—JEFFERSON (Joe Goldman): Seven Days Oct. 19; splendid co. and largest business of the season. Lyman Howe's pictures 26. Miss Nobody from Starland 27. The Wizard of Wiseland 29.

COLUMBIA.—THEATRE (S. H. Hall): Seven Days Oct. 19 pleased S. R. O. Lyman H. Howe's travelogues 23. Miss Nobody from Starland 25.

DE SOTO.—JEFFERSON (Leon Herrick): Howe's pictures Oct. 29. Eli and Jane 2.

MONTANA.

BUTTE.—BROADWAY THEATRE (James K. Heslet): De Wolf Hopper in A Matinee Idol Oct. 23. William Faversham in The World and His Wife 28. The Lottery Man 29. The Rising Girl 30. Volunteer Organist 31. Madame X 11, 12, with matinee.——FAMILY (Dick F. Sutton): Cornell Stock co. 23-29 in Thelma. On the Bridge at Midnight 30-4.

ANACONDA.—MARGARET (F. H. Clinton): Wilton Lackaye in The Battle Oct. 18 pleased good business.

NEBRASKA.

LINCOLN.—OLIVER (F. G. Ehrung): As the Sun Went Down Oct. 14, 15; fair, to light houses. The Joy Riders 16; very good, to light house. My Cinderella Girl 19, 20; good, to small houses. The Man of the Hour 21. The Prize Winners 22. The Flower of the Ranch 24. The Upstart 25, 26. Mary Mannerd 27. Superba 28, 29.——LYRIC (L. M. Garman): Going Some 17-22; fine, to crowded houses.——ORPHEUM: Fair, to good houses 17-22.

FREMONT.—LARSEN (W. A. Lowry): As the Sun Went Down Oct. 19 drew fairly well. The Man of the Hour 19 pleased good business. Under Southern Skies 19 drew fair house. My Cinderella Girl 21 delighted packed house. William Norris is a favorite here. Forrest Fisher co. 25. Flower of the Ranch 26. Blanche Walsh 31.

FAIRBURY.—OPERA HOUSE (F. L. Rain): Bachelor's Honeymoon Oct. 17; fine, to good house. Lyman Twins 19; fine, to big house. Just a Woman's Way 23; good, to good house. Mildred 24. Classmates 26. The Girl in the Taxi 27. The Place and the Girl 2. Girl from U. S. A. 4.

YORK.—OPERA HOUSE (W. D. Fisher): The Burgomaster Oct. 17; good cast pleased fair house. The Man of the Hour 20 pleased record house. The Old Clothes Man 26. Seven Days 2.

KEARNEY.—OPERA HOUSE (S. D. Garrison): Dan Cupid Oct. 24; pleasing performance to fair business. The Girl That's All the Candy 13. Crook-Spencer Opera co. 21.

NORFOLK.—AUDITORIUM (M. W. Jencks): The Man of the Hour Oct. 19; excellent performance to good business. The Man on the Box 26. The Flower of the Ranch 28.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (Corson and King): Avery Strong co. Oct. 20-29 pleased fair business. Plays: The Delmar Wedding, Miss Petticoats, For Mother's Sake, The Unwritten Law, Bennett-Moulton co. 7-12.——OPERA HOUSE (M. J. White): Big business 20-29 and the Hanley Sisters, Frank Phipps, Ollie Preston, Ed. Berger, and excellent moving pictures pleased.——LYRIC (Dolan and Peal): Fannie Hatfield and co., Dewey the Magician, Turner Brothers, and excellent moving pictures delighted big business 24-29. Fannie Hatfield and co. close their engagement at this house. They have been prime favorites for fourteen consecutive weeks.

PORTSMOUTH.—THEATRE (F. W. Hartford): The Bingville Bugle Folks 31 expected. The Passing of the Third Floor Back 26 gave fine satisfaction to medium house. Annie Leavis 25 canceled. The Girl and the Stranger 26 canceled. Vaudeville and pictures 24-29; good business first half of week.

NEW JERSEY.

NEWARK.

Montgomery and Stone Filled the Newark All Week—Other Strong Attractions.

The Old Town, with Montgomery and Stone, filled the Newark Oct. 24-29. Among the co. are: Charles Dox, W. J. McCarty, Lyndon Law, Mack Johnston, Harold Russell, Mack Whiting, Allene Crater, Eloise Reed, Genevieve Reed, Flossie Hope, Nathalie Greene, and May Millson. The Spendthrift 31-3.

Our Friend Fritz was presented to good-sized audiences at the Columbia 24-29.

Irwin's Majestics 24-29 gave the best programme given at Waldmann's this season. Joe Fay and Joe Hollander are the leading satirists. Others in the co. who scored are: William West, John Hathaway, Frank Austin, Dave Jansen, Florence Bennett, Evelyn Fay, Dolly Sweet, Emma Siegel, Edith Hollander, and a large chorus.

The Tiger Lilies were well received at the Empire 24-29. Daisy Harcourt scored.

Manager Putnam is enrolling for the Court. Among those on the programme were: Hanlon and Jarvis, Mildred Flora, Willie Cornwell, Emerald and Dupree, Phillips Sisters, Grace Marion, Beatrice Morris, and the Musical Marks.

Horace B. Mason and Marguerite Keller are the headliners at Proctor's 24-29. Others are: Pat Rooney and Marion Bent, College Life, and Lake Birch.

GEORGE S. APPLEGATE.

JERSEY CITY.

The Soul Kiss Company Pleased Good Business—Frank Henry Pleasantly Remembered.

The Soul Kiss was given for the first time in this city at the Majestic Oct. 24-29 to excellent patronage. The music is catchy and tuneful, and the chorus work is good. The scenic equipment is elaborate, and the setting co. is a capable one, the principals being Raymond Gilbert as the sculptor and Gipsy Dale as the model. Thomas E. Van as Mephisto was a hit, and he had two immense songs. Mlle. Norita captured the audience at once with her dainty, graceful dancing. All her work is done on the toes in pantomime. The ensemble numbers were very good, and called for a number of well deserved curtain calls. The Round Up 31-5. The Three Twins 7-12.

Edna May Spooner and her popular stock co. appeared in The Great Ruby 24-29 to very good patronage. Each week sees the co. becoming more popular with an individual following. The play was presented in a careful manner, and all the favorites were well cast. One scene showing the flight of a balloon and a fight between two men in mid-air was capitally worked up, and received well deserved curtain calls. Edna May Spooner is excellent as Lady Garnet, and her every walking scene is a fine bit of acting. Phillip Quinn as the Captain, Harold Kennedy as the Detective, Raymond Whitaker as the Prince, Edwin Curtiss as Sir John, Olive Grove as Mrs. Elsmere, Julia Roberts as Brenda, Lelia Davis as the Countess, Florence Hill as Louise, Harry Fisher as Lord Hartop, and Nell Harrett as Merry Longman were all very good. St. Elmo 31-5.

The Hector Burlesquers were at the Bon Ton Theatre 20-22 to good attendance. James F. Sullivan is the comedian, and he is supported by a number of fair people. The show is not a wonder. Palardo, the instrumental man, —has been in the city, Broadway Gaiety Girls drew large audiences to the Bon Ton 24-26, and gave a very good show. Tim Healey and May Streal are the leaders, with good support. The stars of the olio are Mildred Gilmore, who knows how to sing ballads, and a rattling good musical act by the Majestic Four. A fine series of living pictures received much applause. The Jolly Girls 27-29. The Merry Whirl 31-2. New Century Girls (return) 3-5.

Edna May Spooner and her co. held a second reception on the stage of the Orpheum Theatre after the matinee 25. Many ladies and children availed themselves of this opportunity to meet the performers on the stage and be introduced. The receptions are becoming popular.

A fire broke out in a bowling alley adjoining the Bon Ton Theatre 26 just as the house opened for the matinee performances. Outside of the scare no damage was done the theatre.

Frank Henry, formerly a member of the Bon Ton Theatre Orchestra, is now working in the musical act of the Majestic Four. Mr. Henry received a warm welcome while here with the Broadway Gaiety Girls co.

WALTER C. SMITH.

HOBOKEN.

Good Work by the Payton Stock Company Next Week's Bills.

The Corse Payton Stock co. presented Brown of Harvard at the Garety Oct. 24-29 to crowded houses, many standing. Una Abell Brinker as Evelyn Kearon was charming, the part gives Miss Brinker but little opportunity to display either than some chic costumes, which she did. Her scene with Tom Brown at the tree on the campus was clever and appreciated by the audience. Walter P. Richardson made a handsome Tom Brown, and his singing of "When Love Is Young" came as a delightful surprise, as leading men who can sing are rare. Bernard McGregor was suitably casted as Gerald Thorne, and handled the part in his usual artistic manner. Albert O. Warburg as Wilfred Kenyon was good. Mr. Warburg has always assumed old men parts, and surprised the patrons as a young man, who caused all the trouble. John Gray as Clayton Madden and Frank McMunn as John Cartwright, and Robert Livingston as Warren Pierce were adequate, and did their share to give a fine performance. Among the newcomers were: Howard Fay as Tubby Anderson, the fat student, who here to fat, his work was greatly appreciated. Clarence P. Chase as Happy Jack, the lookout handsome, and kept up the spirit of the play. Theddeus Gray carried the villainy on his shoulders as Victor Cotton. Elizabeth Rathburn made a motherly Mrs. Kenyon. Emilie Lessing gave a spirited portrayal of Edith Sinclair, and Faith Avery scored as Marion Thorne. The others in the cast were: Harry Butler, Chester Aldredge, Holt Massey, Ralph Loomis, Charles Williams, Bernard Ross, Charles Johnson, Louis Snyder, John Hearne, and Robert Saldier. Girls 31, then comes The Christian.

Walter P. Richardson, who has been leading man for the past three weeks, severs his connection with the Payton co. 29. It is with the regret of the patrons of the Garety.

BURLINGTON.—AUDITORIUM (Charles M. Lanning): Soul Kiss co. gave a snappy performance of that musical success Oct. 20 before an audience that filled the house. Thomas E. Van as J. Lucifer Mephisto and Sam M. Lewis as Sol Shevinsky won individual honors. Raymond Gilbert as Maurice, a sculptor, and the Ketcham Sisters of Harry A. Henshaw were very good. Gipsy Dale in the character of Suzette won well merited laurels, as did Louise Kay as Cleo, while the dancing of Mlle. Novita was roundly applauded. Others of the co. were seen to advantage and the well drilled and efficient chorus received favorable comment. Temptation, a dramatic-comedy sketch, in which Arline Wiseman gave a clever portrayal of character work, together with Hilton and Lewis were among the vaudeville offerings that scored 22; big business. The Deacon and the Lady, featuring Harry Kelly, Jr., was witnessed by a fair-sized audience. Should they play a return date a packed house is assured, and deservedly so. The Iron King 7.

—ITEMS: Aubry Mittenthal, of the Mittenthal Brothers, managers of The Soul Kiss; Burt Von Klein, and Robert J. Cohn and wife were in town 20. Bert Mitchell, under whose supervision The Soul Kiss was staged, ran over from New York same date. Gipsy Dale, who has been taking the prima donna role, that of Suzette, in The Soul Kiss, retired at the close of the performance given here 29. Her successor will be Ellen Kiltz, of New York, well and favorably known.—In the absence of Thomas Massey, who was professionally engaged in Trenton, John Oaks, of Philadelphia, directed the Auditorium orchestra 17 and 20.—Samuel Coon, the popular treasurer of the Auditorium, spent 22, 23 with professional friends at Jersey City.—Olive Jones (Olive Le Compte), well known to many Burlingtonians and who, while filling an indefinite musical engagement at the Auditorium, was united in wedlock to Robert Atkinson, a popular young man of Edgewater Park, and later living in retirement in Philadelphia, has again entered the profession, ranks as a member of The Soul Kiss co., playing the dual roles of Mrs. Pooz and Camille, a Parisienne. Her many friends will regret to learn that she is at present out of the cast and confined in a hospital at Pottstown, Pa., from inflammatory rheumatism.—Alfred H. Aarons, of the Aarons and Weber Amusement Co., was in town 25 looking over the Peasley and the Lady.—Samuel Clarke, of New York, and William Lax, of Trenton, were visitors 25.—Greetings were exchanged with Archibald McKenzie, manager of The Deacon and the Lady. The gentleman is an interesting conversationalist.

J. WILL BURR.

TRENTON.—This past week was rather a strenuous one here with The Three Twins at one house, McIntire and Heath at another, and the State Street Theatre putting up one of the best bills of the season, and holding its own, notwithstanding the strong opposition. Mr. Gates with his Three Twins Oct. 24-29 succeeded in duplicating his success of last season. The State Street offered as its headliner 24-29 Lesette, with six assistants, who gave a most beautiful posing act, entitled Twenty Minutes with the Masters. 24-26: May and Meek, songs and dances; Ito Trio, Japanese acrobats; Kitaline and O'Neill, Irish comedians, 27-29: C. A. Eelers, a very fine pianist; Pratt's Terriers, and Hazel and May Hawkins in A Pink Tea. Capacity business has ruled at each performance.—ITEMS: Trenton Lodge of Elks laid the corner-stone of their new $100,000 home 27, with strict conformity to the orders of ritual. District Deputy of New Jersey, south, Thomas Crowley, officiating, assisted by members of Trenton lodge. The invocation was by the Rev. George C. Maddock, chaplain of the lodge. This building when completed will undoubtedly be one of the handsomest in the East.—McIntire and Heath entertained the members of The Three Twins co. 27 at a matinee.

ALBERT C. D. WILSON.

PLAINFIELD.—THEATRE (Proctor and Sanderson): Lost Twenty-four Hours, presented by stock co., to fair houses Oct. 24-29; well received. Harold Mead shared honors with Farrell McKnight, Ilka Diehl in the part of the fascinating widow did the role full justice. Eleanor Woodruff also deserves credit for her clever work. A touch of genuine humor was added by Ada Allan, while Gloria Gallup contributed no small amount of fun. Others who acted in a commendable manner were: Alice Yates, Henry Sharp, Walter Woodall, and Harry E. Pine.—ITEM: Manager Harry Brunelle is fortunate in having secured the services of Harry Sedley as stage director. He has had a wide and varied theatrical experience, recently closing with Poli. Mr. Sedley is remembered both here and elsewhere for his creditable setting in many different plays. He has successfully served as stage director in various countries. Already the productions here are taking on a more realistic aspect and meeting with greater favor.

BAYONNE.—OPERA HOUSE (B. Victor Lighton): In the Bishop's Carriage Oct. 24, 25; fair business. Thurston 27-29. Cecil Spooner in The Fortunes of Betty 31-2. A Minister's Sweetheart 3-5.—BIJOU (Bert Howard): Two excellent bills 24-29; crowded houses. First half of week: Jack Hamilton, paint brush artist; Pic Bellers and Her Two Brothers, Harris Brothers and co., McConnell Trio in feats on bicycles, McCauley and Donnelly. Second half: Mr. and Mrs. Brown in The Spring of Youth, Kathleen Kay, Smith and Medcroe, Hall Colburn co., Richard Brothers, comedy ring and trapeze.

BRIDGETON.—CRITERION (Ed. B. Moore): The Soul Kiss Oct. 19 gave an excellent performance; capable co.; well drilled chorus; large audience. Charles K. Champlin and his associate players opened a week's engagement 24 in The Powers that Be to capacity business; advance sales indicate S. R. O. for week. Other plays: Shore Acres, The Walls of Jericho, The Reformer, The House of a Thousand Jewels, The Arizona Limited, The Straight Way, and The Royal Mounted.

NEW YORK.

BUFFALO.

Robert Dempster Scored Big Hit—William Gillette Among Old Friends.

Blanche Ring in The Yankee Girl was well received at the Teck Oct. 20-22.

William Hodge in The Man from Home attracted fairly good-size houses to the Teck 23-29, and gave one of the most delightful performances of the season.

After the absence of two years, William Gillette renewed old acquaintances and made many new ones at the Star 23-29, offering a repertoire of several of his past successes.

The Lyric is having an exceptionally prosperous season, all of the attractions doing an S. R. O. business, and Checkers, which play was at the house 23-29, is no exception to the rule.

Shea's 23-29: Robert Dempster, his first appearance since his serious accident in Milwaukee, was the headliner and scored a decided hit. Harry Williams and Jean Schwartz, the Rolfe-mans, Max Gruber and Adelina, Claud and Fanny Usher, Bounding Gordons, Dolce Sisters, a big success; Charbino Brothers, and cinematographs.

The Empire show, featuring Blanche Martin, was at the Lafayette 23-29.

Bon Ton Burlesquers, with the Dunedin Troupe and Donegan Sisters, at the Garden 23-29.

Dr. Herman G. Scherchet, a well-known musician in this country and Europe, and for several seasons director of the Orpheum, in this city, died 25.

F. T. O'CONNOR.

ALBANY.—HARMANUS BLEECKER HALL (J. Gilbert Gordon, res. mgr.): Louis Mann in The Chester Oct. 21-22 was warmly received by large audiences. This German farce affords the star ample opportunities to appear at his best. He had the assistance of an able cast, Madame Mathilde Cottrelly and Emily Ann Wellman being most prominent. The Merry Widow 24-26 drew immensely well. Charles Meakin, Mabel Wilber, and R. E. Graham carried off the honors. May Irwin in Getting a Polish 28, 29. William Courtleigh in The Prosecutor 31. Over Night 4, 5. Seven Days 11, 12.—EMPIRE (James H. Rhodes, res. mgr.): Golden Crook co. 20-22 played to the usual capacity houses and delighted the patrons. Billy Arlington and Ed. Johnston were the chief funmakers in the burlesques, while Ed. Morton and the Monarch Quartette were bright features of the olio. Hastings' Big Show, with Viola Sheldon, Tom Coyne and good olio, served to fill the house 24-26. The Beauty Trust 27-29. Girls from Happyland 31-2.—PROCTOR'S (Howard Graham, res. mgr.): Jockey Tommy Meade and co., Plaza Trio, Irwin and Swan, Wilton and West were among the vaudeville numbers week 24-29; business up to the capacity mark.—MAJESTIC (Emil Dettehon, prop. and mgr.): Entertaining vaudeville and newest motion pictures drew crowds 24-29.—ITEMS: The Metropolitan Opera co. in Madame Butterfly has been booked at the Hall for one performance, Nov. 15, by Local Manager Ben Franklin.—Mittenthal Brothers have engaged Clara Blandick as leading lady of The Prosecutor, which opens at the Hall 31. Among other engagements for this co. are Wallace Worsley and Eva McDonald.—Over Night, the latest farcical comedy, will have its first presentation here 4, 5.—Patrons of the Gaiety Theatre who have regretted since the opening of the season that the burlesques employed at the Western wheel had discontinued booking at this theatre, will be pleased to know that arrangements have been completed whereby in the future all of the Western circuit burlesques attractions will appear regularly at this theatre, opening Nov. 1 with Dave Marion's Dreamland Burlesque co. The Gaiety will now be under the local management of Oliver E. Sisson, the former treasurer.

GEORGE W. HERRICK.

SYRACUSE.—WIETING (John L. Kerr): Charlotte Walker in Boots and Saddles, a much improved version of Bronco Walter's Sergeant James, drew well Oct. 20-22. Miss Walker was charming, and displayed much ability in the tense curtain of the third act. Mlle. Emma Trentani in Naughty Marietta captivated S. R. O. at the premiere of this comic opera 24-26. The winsome personality of the star, together with her big voice and little body, won her an ovation at each performance. The scene is laid in New Orleans in 1750, which gave the specific artists much scope of which they availed themselves to the benefit of the production. Victor Herbert, the composer, led the orchestra at the opening performance, and has written in his best vein. The Merry Widow 27-29.—BASTABLE (B. Bastable): The Stampede was fairly attended 20-22. A Winning Miss proved a musical comedy of surpassing merit for a popular-priced attraction and drew large houses 24-26. Hal Reid in The Kentuckian 27-29. Thurston 31-2. The Newlyweds and Their Baby 3-5.—ITEMS: Rida Johnson Young, who wrote the book, Victor Herbert, the composer, and Jacques Coini, the stage director of Naughty Marietta, were in town 24 to see the opening performance together with Arthur Hammerstein.—Justice Peter A. Hendrick, of New York, who is sitting here in the Supreme Court, gave a supper party at the New Onondaga after the opera 24 in honor of his friend, Victor Herbert. A feature of the affair was a clever little speech by Mlle. Trentani. Other professionals present were: Victor Herbert, Madame Marie Duchene, Mr. and Mrs. Jacques Coini, Rida Johnson Young, and George Blumenthal.

A. BRIDGMAN.

ELMIRA.—LYCEUM (Lee Norton): The Merry Widow delighted a large house Oct. 21. Gertrude Hutcheson acted in the title-role. George Dameral was a rollicking and thoroughly enjoyable Prince Danilo, and Arthur Cunningsley, recently of the Rorick's Theatre Opera co. here, fully merited the ovation he received, his work as Nish being most finished. Others who did well were Harry Burgess, Mabelle Arnelle, John Monahan, William V. Strong, and Rita Bellaire. Mary Mannering in A Man's World 27. Paul Gilmore in The Bachelor 28. Violet Dale in The Message from Reno 3. The Midnight Sons 4.—MOZART (G. W. Middleton): The Mozart-Dorner Players offered another treat in St. Elmo 24-29; excellent business. Allan Holmber was admirable in the title-role, Emily Smiley made a pleasing Edna Earle, and Geraldine Russell an adequate Agnes Flint. Hope LaRue, Suzanne Rowe, Maurice Stanford, Harry Wilcox, Jessie Gibson, Charles Haines, and Mrs. Bobrge also did well. A Gilded Fool 31-4.—ITEMS: Ted Weller, a popular member of the Rorick's Theatre Opera co., has formed a partnership with Fred Freeman and under the name of Weller and Freeman the two are offering a clever vaudeville sketch.—Jennie A. Eustace attended the wedding of her brother, Hon. A. C. Eustace, here 26.—Rita Bellaire, recently of The Wife Tamers, has joined The Merry Widow.—George Clark has joined Robert Mantell.—Arthur Wooley who won the hearts of local theatregoers by his clever work as leading comedian of the Rorick's Theatre Opera co., was entertained while here with The Merry Widow co. 21.

J. MAXWELL BEERS.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles G. McDonald): The Man from Home Oct. 20, with William Hodge in the title role, was given an elaborate presentation to rather small audience; supporting co. adequate. Jack Johnson and Vaudeville co. originally scheduled 22, put in an appearance 21 on one day's notice. Greeted by large audience, who came primarily to see the champion (not automobile racer). Vaudeville co. proved to be one of exceptional merit. The City advertised to appear 31 22 changed to 24, 25. One of the strongest plays seen here this season. Splendidly acted. Edwin Caldwell as George Hannock and Samuel B. Hardy as George Rand, Jr., played their respective characters to perfection, and their work won the praise of all. Attendance medium; should have been better. May Irwin was seen in her new vehicle, Getting a Polish, 26, and was greeted by a large and representative audience. George Fawcett, late star of The Great John Ganton, was her leading support. Violet Dale in A Message from Reno 27. William Collier in I'll Be Hanged if I Do 28. Courtleigh in The Prosecutor 29. Overnight 2, 3. The Bohemian Girl 4, 5.—MOHAWK (Charles T. Taylor): Parisian Widows 20-22 amused large audiences. Julia Sinclair and Ike Wall were prominent in the cast. Beauty Trust 24-26: fairly good show; room for improvement in the comedy. Harry Hastings Big Show 27-29. Crackerjacks 31-2. Girls from Happyland 3-5. Ben Tons 7-9.

NATHAN SAHR.

ROCHESTER.—LYCEUM (M. E. Wolff): The Arcadians, with its pretty costumes and tuneful music, played to large houses Oct. 20-22. The Other Fellow, an informal farce with Thomas Jefferson, was enjoyed by good-sized houses 24-26. Mr. Jefferson gave a very polished portrayal as Wilton Swift. The supporting co. was excellent. Elsie Ferguson in Ambition 27-29. This Woman and This Man 31, 1.—BAKER (F. G. Parry): The Kentuckian 24, 25 drew well. Hal Reid in the stellar role did some excellent work. Rose Cameron was an excellent support. The Winning Miss 27-29. The Newlyweds 31-2.—CORINTHIAN (H. G. Jacobs): The Cracker Jacks held the boards of the Corinthian for the week of 24. The acrobatic feats of the Pirosconis was of a very high order. Mollie Williams and co. in Le Danse l'Enticement was one of the features of the performances. Big business.—ITEM: The managers of this city will form an association to be called the Rochester Theatrical Association. The first meeting was held at the office of Manager J. H. Finn on Oct. 25. Mr. Finn is temporary chairman and Frank G. Parry was appointed secretary. A committee to draft a constitution and by-laws was appointed, consisting of J. H. Finn, William H. Corris, and Fred N. Strauss.

E. G. ZIMMER.

TROY.—RAND'S OPERA HOUSE (H. T. Thompson, res. mgr.): The Newlyweds Oct. 20-22 entertained fine audiences; co., costumes and scenery good. Violet Dale in A Message from Reno 24, 25 pleased good audiences. The City 26, 29. The Prosecutor 2. The Blue Mouse 3, 4.—LYCEUM (H. E. Jacobs): This Man and This Woman 20, 21; co. and business good. A Girl of the Mountains 22; good house. Elsie Ferguson and a fine co., including Lawrence Eddinger, Stewart Robson, Jr., Frank Mills, Raymond Gee, Ida Glenn, Helen Macbeth, and Beatrice Prentiss in Ambition 24-26 pleased fair houses. The Mint Musical Comedy co. 27-29. The Olimax 1, 2. The Arcadians 3, 4.

BINGHAMTON.—STONE'S OPERA HOUSE (Fred Gillen): Sam-Bar Oct. 17-22 drew large and well pleased houses. The title-role was splendidly played by Richard Buhler. Gallery Maherwin and Miranda was arrowance itself. Anthony Ashley did well as Simonides. Alice Harmon showed a good understanding of her part as Esther, as did Helen Singer as Iras. Loyola O'Connor as the mother of Hur, and Haldee Appleton as Tirzah, and Maude Hoover as Amrah was fine. The Merry Widow 24-26 attracted large attendance; excellent satisfaction. The Wolf 27 drew fair business. Paul Gilmore in The Bachelor 27. The Stampede 28. The Newlyweds 29. Robert Edmon in Where the Trail Divides 31.

PALMYRA.—OPERA HOUSE (H. I. Averill): Vaudeville and pictures, with Kelly, the dancing marvel, Oct. 21; packed house; very pleasing bill. Vaudeville and pictures, with Caldwell and Westworth, singing and dancing comedians, 29. The Paul Gilmore co. in The Wolf 1. The Vulture 2.—ITEMS: The Rochester, Syracuse and Eastern Trolley Co. has completed their new station located right next to Opera House, and a track has been run in between the station and theatre. This will be very convenient for theatrical cos., for when their baggage comes by trolley it will save transfer bills.—The Harmonie Orchestra, with Bernice Callahan as directress, is furnishing some excellent music at the Opera House.

ROME.—LYRIC (Edward J. Gattley): The La Belle Troupe, Bass and Moor, the Rosse, Dorothy Golden Oct. 20-22. The Four Johnsons, Myers Harris and co., Healy and Barry, and Minnie Fisher, who did the butterfly dance in midair suspended by the teeth, pleased large audiences 25, 26. The Man of the Hour 24 to good-sized audience. Joseph Harris as Alwyn Bennett and Belle Davenport as Dallas carried their parts well, and the supporting co. was all that could be desired. William McCrystal as Henry Thompson in the last act is particularly worthy of mention.

GLOVERSVILLE.—DARLING (Will E. Gaul): This Woman and This Man Oct. 19; satisfactory performance to fair business. The Merry Widow 25 delighted good house; Sangster co. strong and well balanced. Violet Dale 29 in A Message from Reno; exceedingly strong co. to a small but enthusiastic audience. A Girl of the Mountains 29. Herr's Musical Comedy co. 31-2. Over Night 4. Arcadians 10. Blue Mouse 11. The Vulture 12.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattraw): Vaudeville Oct. 17-26 to capacity business. Robert Edeson in Where the Trail Divides 3. Vaudeville 31-5.—ITEM: The Elks held first social session of the season 20. Entertainers: Elks Band and Orchestra, Mr. Brown, song and dance; William George, songs and monologs; the Greater City Four, selections; R. W. Lord, monologist. Refreshments served and affair a very pleasant one.

SODUS.—NEW OPERA HOUSE (Mills Brothers): Beverly Oct. 14; very good, to large audience. Man of the Hour 25; one of best ever here; receipts large in spite of bad rainstorm. The Vulture 4. Human Hearts 12.—ITEMS: Management has received notice of two cancellations. The Little Homestead and Mrs. Worthington's Career; excellent business here and not difficult to secure attractions to fill dates.

AUBURN.—JEFFERSON (Ernest J. Lynch): Forrest Stanley co. Oct. 24-29 pleased excellent houses. Plays: When We Were Twenty-one, Royal Slave, Sins of Society, Light that Failed, Holy City, and Under the North Star. Violet Dale 31.—BURTIS (King and Lynn): King and Lynn co. 24-29; excellent business. Same 31-5. Plays: From Sire to Son and Girl and the Outlaw.

HORNELL.—SHATTUCK OPERA HOUSE (Charles S. Smith): Amateur performance of Niobe Oct. 20 drew fair business. Madame X 21; very large and enthusiastic audience; Deidra Doyle, Clare Hamlin, and Ralph Morgan deserve special mention; well balanced co. Merry Widow 27. Paul Gilmore 2. Princess Iris 7.

OSWEGO.—RICHARDSON (Earl Burgess): The Merry Widow Oct. 17 to capacity and gave general satisfaction. The Wolf 21 pleased good sized audience. Robert Edeson in Where the Trail Divides 1.—ITEM: O. S. Hathaway, lessee of the Richardson, was the guest of Resident-Manager Burgess Oct. 24, 25.

ONEONTA.—THEATRE (H. M. Dunham): Joan of Arc, under the direction of Howard P. Albert, of Oneonta, with a local chorus, assisted by New York and Troy soloists and an Albany orchestra, was artistically given Oct. 25 before a small but appreciative audience. The Newlyweds 28. The City 2.

AMSTERDAM.—OPERA HOUSE (George McClumpha): Louis Mann in The Cheater Oct. 20; fine co.; capacity business. May Irwin in Getting a Polish 25 satisfied small house. The City 26; small but enthusiastic audience. The Newlyweds 27; good advance sale. The Stampede 29.

UTICA.—MAJESTIC (J. O. Brooks): Merry Widow Oct. 18 pleased two good houses. The Wolf 20. The Man from Home 21, 22, with matinee.—SHUBERT (W. D. Fitzgerald): Vaudeville bill including a musical comedy sketch by Lasky, entitled On the House Top 10-15.

GLENS FALLS.—EMPIRE (J. A. Holden): The City Oct. 22, afternoon and evening; co. gave satisfaction; business good. The Newlyweds and Their Baby 24 seemed to please; business good. May Irwin in Getting a Polish 27. Violet Dale 28. Prosecutor 1. Over Night 5.

GENEVA.—SMITH THEATRE (F. K. Hardison): Merry Widow Oct. 20 pleased large house. Wolf 24; good, to fair house. This Woman and This Man 2. Elsie Ferguson 3. Vulture 5. The City 9. Hoyt's Musical Comedy co. 10-12.

SARATOGA SPRINGS.—BROADWAY (J. C. Grau): Jeffries-Johnson pictures 2.—PONTIAC (J. C. Grau): Three vaudeville acts, two illustrated songs, and moving pictures daily to good business.—ITEM: Steve Blower, the English baritone, is featuring Will Rossiter's great hit.

NEWARK.—SHERMAN OPERA HOUSE (Lee C. Osborn): Franklin Woodruff in The Call of the Wild Oct. 20; good co.; business good. Mildred and Boucicre in The Flight of

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Princess Iris 27. The Vulture 2. Man of the Hour 4. Clifton Mallory in Caste 10.

CORNING.—OPERA HOUSE (F. L. McGorey): Madame X Oct. 20 pleased capacity. The Merry Widow 26; house sold out in advance; pleased. Rockner vaudeville 27-29, presenting Healy and Barry, Gertie Holt, Overington Four, and pictures.

DANSVILLE.—HECKMAN OPERA HOUSE (L. M. Heckman): De Rue Brothers' Minstrels Oct. 12; fine performance to good business. Onondaga Indian Band 25; fair concert to good business. Princess Iris 1. The Wolf 11. The Mummy and the Humming Bird 16.

NEWBURGH.—ACADEMY (Fred M. Taylor): Mary Mannering in A Man's World Oct. 24; good business and performance. Moving pictures 26-29 to crowded houses; pleasing performances. The City 31. Seven Days 4.

PERRY.—AUDITORIUM (Max Andrews): Onondaga Indian Band Oct. 24; full house and good attraction. Man of the Hour 1. Flight of Princess Iris 2. The Wolf 10. The Mummy and the Humming Bird 21.

CORTLAND.—THEATRE (L. M. Dillon): Madame X Oct. 17; excellent satisfaction to big business. The Merry Widow 24 gave excellent satisfaction to S. R. O. The Prosecutor 4. The Man of the Hour 8.

PENN YAN.—SAMPSON THEATRE (C. H. Sisson): Call of the Wild Oct. 21 pleased good business. The Wolf 25; splendid attraction; good business. The Man of the Hour 31. This Woman and This Man 3. The City 8.

ITHACA.—LYCEUM (C. M. Southwell): Violet Dale in A Message from Reno 1. William Courtleigh in The Prosecutor 3. The Midnight Sons 5. The City 10.

JAMESTOWN.—SAMUELS' OPERA HOUSE (J. J. Waters): Madame X Oct. 24; very fine co.; S. R. O. The Lottery Man 25. The Merry Widow 1.

BAY SHORE.—CARLETON OPERA HOUSE (Carleton E. Brewster): Hill Stock co., supporting Alice Donaldson in The Girl from the West Oct. 25; very good co. and business.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett): De Rue Brothers' Minstrels Oct. 25 pleased fair-sized audience. A Girl of the Mountains 2. The Man of the Hour 9.

LOCKPORT.—HODGE OPERA HOUSE (E. J. Wibber): Beverly Oct. 20; excellent co.; moderate house. Princess Iris 29. Merry Widow 2. The Wolf 8.

HERKIMER.—OPERA HOUSE (Ben Shermer): The Man of the Hour Oct. 21 pleased big house. Girl of the Mountains 26.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard): This Woman and This Man Oct. 31.

NORTH CAROLINA.

WINSTON-SALEM.—AUDITORIUM (S. A. Schloss): My Wife's Family Oct. 21; co. and business fair. Starkey Players 24 canceled. Polly of the Circus, in which Georgie Olp gracefully appeared, 26; excellent co.; pleased large house. James T. Powers in Havana 3. Starkey Players 4-8. Miss Patsy 7. The Girls co. 8. Madame X 9. Vogel's Minstrels 14. Redcliff Bureau 15. Pickerts Stock co. 21-26. Daniels in The Belle of Brittany 30.

CONCORD.—OPERA HOUSE (S. A. Schloss): St. Elmo Oct. 20; business and performance excellent; Julia Arden in the role of Edna Earle enthusiastically received and deserves special mention. My Wife's Family 24 pleased fair house. Japanese Honeymoon 25; good co. and performance. Sins of the Father 2. Vogel's Minstrels 7.

GREENSBORO.—OPERA HOUSE (H. H. Tate): My Wife's Family Oct. 20 to fair business.——ITEMS: For week 24-29 Scott Leslie's Famous Female Minstrels. They played the vaudeville at the Sky Dome during the past Summer.—Polly of the Circus 27.

RALEIGH.—ACADEMY (S. A. Schloss): Manhattan Opera co. Oct. 17, 18. The Show Girl 19, 20. Polly of the Circus 31; excellent co.; capacity business. Starkey's Players 24-29. James T. Powers in Havana 1.

DURHAM.—ACADEMY (J. W. Burroughs): The Manhattan Opera co. in Carmen Oct. 20; fair co. and business. Polly of the Circus 22; excellent co.; good business. Dark 24-29.

HENDERSON.—GRAND (J. S. Poythress): Polly of the Circus Oct. 25; fine; best of the season; large crowd and well-pleased audience. Madame X 4.

LUMBERTON.—OPERA HOUSE (W. S. Wishart): Music Hall Girl Oct. 24 delighted large house. Boston Lyrics 27. St. Elmo 29. Demorest Comedy co. 31-5.

TARBORO.—OPERA HOUSE (Weddell and Savage): Polly of the Circus Oct. 19; very good, to big business. Coburn's Minstrels 22; good performance and house. The Royal Mystics 26.

NORTH DAKOTA

JAMESTOWN.—OPERA HOUSE (Morris Beck): The Volunteer Organist Oct. 19 pleased good house. William Faversham 25. Maud Ballington Booth 27 (lecture for High School Course).

BISMARCK.—BIJOU OPERA HOUSE (E. H. L. Vesperman): The Volunteer Organist Oct. 20; good business. The Squaw Man 28.

OHIO.

CLEVELAND.

Blanche Bates and Bruce McRae in Nobody's Widow, for the First Time.

A premiere production is always an interesting event, but when it brings an emotion producer such as David Belasco, an author like Avery Hopwood, and as fine a co. headed by Blanche Bates and Bruce McRae them it becomes an important event in the theatrical world. Nobody's Widow is a bright, pleasing play, full of clever dialogue, and it was well played by the excellent co. who were intrusted with its presentation at the Euclid Avenue Opera House Oct. 25-29. The stage settings were very effective and the play will undoubtedly be a success. Billie Burke 31-5.

Robert Mantell was seen in Shakespearean repertoire at the Colonial Theatre 24-29. Cyril Scott 31-5.

At the Lyceum 24-29 The Virginia was presented by a good co. A Winning Miss 31-5.

Harry Fiehe in The Shoemaker delighted the patrons of the Cleveland Theatre 24-29. The Ninety and Nine 31-5.

Madame Sarah Bernhardt will give two performances at the Euclid Avenue Opera House 19.

WILLIAM GRASTON.

TOLEDO.

Bert Lytell and Evelyn Vaughn in Second Week—Rachael May Clark Pleases.

For the second week of their engagement at the Shubert Auditorium, Oct. 24-29, Bert Lytell and Evelyn Vaughn, with their splendid co. of plays, presented a beautiful production of David Belasco's The Rose of the Rancho. Miss Vaughn gave a brilliant interpretation of Juanita and won much applause from enthusiastic audiences. Bert Lytell gave a manly and careful portrayal of the lover of Juanita. Sylvia Starr, who was a member of the Lyceum Stock co. this Spring, is with the Lytell-Vaughn co. and was well received. The Regeneration follows 31-5.

The Banker's Daughter is pleasing large houses at the American 23-29. Rachael May Clark carries the title-role in her own pleasing way and is ably supported by Herbert Bethew, whose efforts in the role of John Strebelow were most pleasing. The Girl from Out Yonder 30-5.

At the Lyceum The Sixth Commandment was played by a capable co. to fair houses 23-26. At the Old Cross Roads 27-29, Polly of the Circus 30-2.

Richard Carle, with Edna Wallace Hopper, in Jumping Jupiter pleased a good house at the Valentine 26. The Dollar Princess drew well 27.

The sale of seats for the Melba concert 4 points to capacity house.

Louis Roble's Knickerbockers at the Empire 28-29. E. M. HERB.

COLUMBUS.

Stella Mayhew Drew Good Business to the Colonial—Keith's Big Bill.

Stella Mayhew and Her Jolly Bachelors are attracting big business to the Colonial during their week's stay at this Shubert house. Harold Crane and Roy Atwell and nimble Al. Leach ably assisted by Billie Taylor, were the big four of the male contingent. It won't be hour or rather shouldn't be long, until some enterprising manager is placing an order for a big electric sign for Maude Gray, by far the most attractive and graceful dancer we have seen in months. Her terpsichorean talents are ably seconded by her marked physical beauty, which should carry her far in her chosen work. Manager Howell announces Louis Mann as an underline in The Cheater.

Lillian Russell was in our midst In Search of a Sinner 24, 25, filling the Great Southern with a pleased and satisfied audience. Miss Russell was herself—more need not be said.

Manager Karl H. Becker has J. E. Dodson and Robert Hilliard for week of 31, both of whom are using the vehicles they brought here last season.

Through Death Valley opened the week at the High Street to good business. "Pop" vaudeville still draws crowds to the Grand.

It would be difficult to arrange a better bill of vaudeville than that which prevails at Keith's this week of 24. Heading the bill is the wonderful Odiva—she of the Samoan Isles, pearl diver extraordinary and one of the most interesting figures in present day vaudeville. Her feats under water eclipse anything ever seen here. Local interest was added by a swimming contest, in which several local aquatic phenoms participated. Ray Dooley and her bare-legged Kiddies in The Metropolitan Minstrels gave Odiva a scramble for headline honors, and they were called back again and again. Cutest of the miniature Thespians was Flo Burt, a demure lass, who seemed to have trouble making her eyes attend strictly to business. Bobbed hair, Buster Brown suits and dancing slippers constituted the costume—the rest being left to the imagination. Maxime gave a good account of himself on the slack wire. Lizzie Evans and Jefferson Lloyd were funny in Turning the Tables. May Ellinore, minus one sister, was funnier than ever; George Austin Moore was a big hit, and Gus Edwards' Night Birds presented a novel and attractive girl act. The Keithographs were good.

JOSEPH R. HAGUE.

URBANA.—CLIFFORD (Edward Clifford): Paid in Full Oct. 12 to three times a week; pictures do steady business.——LYRIC (Willoughby and Glick): Maxine Wells, the female ventriloquist, 27-29.——ORPHEUM (Holding and Reifsnider): Buster Brown 25 drew good houses.——WONDERLAND (Willoughby and Glick): Pictures and good business.——ITEM: N. L. Martin, after many years in the circus and dramatic world, has located in Urbana.

WILLIAM H. McGOWN.

LIMA.—FAUROT (L. H. Cunningham): Paid in Full pleased good houses Oct. 22. Nancy Boyer Stock co. 24-29 drawing S. R. O. Clothes, The Girl from Out Yonder, The Political Boss, The Woman's Hour, Leah Kleschna, Between Love and Duty. J. E. Dodson in The House Next Door 31.——ITEMS: The song recital given by Madame Schumann-Heink, assisted by Margaret Hoffman, pianiste, at Memorial Hall 21 was a decided success artistically and financially; work of both artists superb. The Men's Club of the Baptist Church, under whose auspices the concert was given, realized $1,000. Madame Schumann-Heink made a "find" in Vera Coburn, twenty-two-year-old contralto, of Bluffton, O. Schumann-Heink was very enthusiastic over Miss Coburn's voice.——W. S. Bigelow, manager Pittsburgh Symphony Orchestra, attended the Schumann-Heink Recital, and completed arrangements whereby the great contralto will appear, in connection with the orchestra, for four performances during Mid-Winter; two in Pittsburgh, one at the Hippodrome, Cleveland, and one at Memorial Hall, Columbus. Mr. Bigelow will bring the Pittsburgh Orchestra to Lima on Dec. 7.

AKRON.—COLONIAL (F. E. Johnson, res. mgr.): The Climax Oct. 21; excellent cast; good business. The Firing Line 22 pleased to fine business. The Dollar Princess 23; fine large house.——GRAND (O. L. Hisler, res. mgr.): The Shoemaker 20-22 satisfied fair business. The Ninety and Nine 24-26 drew well and pleased. Through Death Valley 27-29. The Montana Limited 31-2. At the Old Cross Roads 3-5. The Rosary 7-9. The Lion and the Mouse 10-12. As the Sun Went Down 14-16. The Squaw Man 17-19. The Merry Widow 23. The Bishop's Carriage 24-26.——ITEMS: Fiber and Shea have taken a lease on the Colonial, and will run vaudeville, commencing 7. With a few exceptions the local management will remain as before. It is to be regretted by Akron theatregoers that such a step has been taken.—The procession now will be "on to Cleveland" for first-class attractions unless the Grand comes to the rescue.—Lack of attractions is the reason given out for the Colonial's change.—The Firing Line changed hands here 22. A. G. Delamater, of Chicago, is the newcomer. Let us hope that the new management will be as genial as the old.

SPRINGFIELD.—FAIRBANKS (W. F. Leary): Richard Carle in Jumping Jupiter Oct. 20; the best musical comedy Mr. Carle has had in recent years; Edna Wallace Hopper and Will H. Philbrick shared honors with the star to good audience. The House of a Thousand Candles 22 to fair patronage. J. E. Dodson in The House Next Door 29. Nancy Boyer co. 31-5.——GRAND (Springfield Theatre Co.): Mae La Porte Stock co. 17-22 closed their engagement in Hands Not Hearts. Lena Rivers, Dorothy Vernon of Haddon Hall, and The Great White Trail to fair business. National Stock co. 24-29 to fair attendance. Plays: The Tide of Life, Lena Rivers, Thorns and Orange Blossoms, Du Barry, The Straight Road, Charity Ben, Lew Dockstader's Minstrels 1.——ITEMS: Dainty Mae La Porte's production of Dorothy Vernon of Haddon Hall was one of the greatest plays ever seen here at popular prices. H. Greenwood, formerly of Blaney's Theatre, Pittsburgh, is now connected with the Grand as advertising agent.

EAST LIVERPOOL.—CERAMIC (William Tallman): The Firing Line Oct. 18 pleased fair business. Elks' Minstrels 18, 19; pleasing performances to large business. The Climax 20 pleased good business. The Traveling Salesman 22 pleased good business. J. E. Dodson in The House Next Door 26. Frank Daniels 28 canceled. Ben-Hur 3-5. Underlined: Alias Jimmy Valentine, Chicago Stock co.——COOPER OPERA HOUSE (Henry Cooper): The Eloper 25. California Girls 26. Mrs. Worthington's Career 27.

STEUBENVILLE.—GRAND (A. M. Morley): Keyes Sisters Stock co. Oct. 17-22 and attractions pleased good business. Plays: My Dixie Girl, Little Miss Nobody, Neighborly Neighbors, The Girl from the West, Dr. Jekyll and Mr. Hyde, and On the Frontier. The California Girls 25.——NATIONAL (W. G. Hartshorn): The Ten Dark Knights 17-22 made big hit. Other attractions: Harrison-West Trio, Aerial Wilson, Fieldings, Addison and Livingston, Jimmy Rose, and Kleon; business fair.

BELLEFONTAINE.—GRAND (C. V. Smith): Motion pictures Oct. 24-29 to exceedingly good business.——ITEMS: Charles Beyson's singing is making a big hit; he is one of the best singers in this city. Charles by the way, is planning a trip to New York city in the near future.—Very few cos. are being booked by Manager Smith, motion pictures are drawing too well to be interrupted.—Nellie Stamm is recovering from a long siege of typhoid fever.

MASSILLON.—ARMORY THEATRE (G. G. Haverstack): Shannon Brothers Stock co., featuring the Four Famous Shannons, opened Oct. 27 with The Banker's Child to capacity. Other plays: The Girl from the West, Indiana Folks, What Money Will Do, The Bowery Detective 1. The College Boy 3. Keith Stock co. 7. Hyde Theatre Party 31. Billy the Kid 23.——GRAND (Fred G. Smith): S. R. O. at every performance; bookings of Sun Circuit.

DELPHOS.—GRAND (Nat S. Smith): The Girl and the Judge, under the auspices of the Lady Maccabees, and given under the personal direction of Barry T. Donnelly Oct. 14. Lecture by George P. Early, benefit of Lutheran Church, 9. Douglas Dramatic co. 21-26. Message from the Skies, with Ella Kramer Mantey in leading role, 28. Miss Kramer is a native of this place and very popular.

MARION.—GRAND (M. J. Sullivan): The House of a Thousand Candles Oct. 18 pleased a good house. Paid in Full 20; well received by good house. The Climax 25; good; well attended. J. E. Dodson in The House Next Door 28. The Bowery Detective 29. Maud Powell, violinist, 31. The College Boy 1. The Shoemaker 2. In Old Limerick Town 3. The Traveling Salesman 4.

PORTSMOUTH.—GRAND (Fred Higley): Seven Days Oct. 22, matinee and night, pleased large audiences. East Lynne 29.——SUN (E. R. Russell): Fair business week of 17.——MAJESTIC (Albert Reninger): Very good bill; played to big business. Cody and Merritt Sisters were clever, while Leroy Beach also scored a hit with his musical turn.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Ostran): The Middle States Stock co. closed a week's engagement Oct. 22 to small business. Plays: Tempest and Sunshine, On the Border Line, Beyond Pardon, For a Crown, The Pennsylvania Cadet. Two Americans Abroad pleased a large audience 24. A Message from the Skies 31. Peck's Bad Boy 24. The Bowery Detective 2.

ALLIANCE.—COLUMBIA (J. Stanley Smith): Chicago Stock co. Oct. 17-22; packed houses; splendid satisfaction. Plays: Clothes, The Straight Road, The Stepchild, Strongheart, The Climbers, The Spoilers, with St. Elmo and The Little Gray Lady matinees. The Soul Kiss 24 canceled. California Girls 31. Martin's U. T. C. 2.

CAMBRIDGE.—COLONIAL (Hammond Brothers): The Firing Line Oct. 19; very nice attraction; good house. St. Elmo 20; well received by fine house. Hyde's Theatre Party 24-29 opened with The Man of Her Choice; co. and attendance good. The Traveling Salesman 2.

NEW PHILADELPHIA.—UNION OPERA HOUSE (A. A. Bowers): Two Americans Abroad Oct. 20; small audience. The Firing Line 21. The College Boy 4. The Lion and the Mouse 9. At the Old Cross Roads 12. Paul Gilmore 15. The Bachelor 22. Wildfire 23.

KENTON.—GRAND (S. H. Brick and Dr. Binckley): Powell and Cohen 7-12. Red Mill 30. The Man of the Hour Dec. 14. County Sheriff Jan. 10. The Cat and the Fiddle 27. My Cinderella Girl 30.——ITEM: The management has reconsidered decision to cancel theatrical engagements in favor of vaudeville.

TIFFIN.—OPERA HOUSE (C. F. Collins, res. mgr.): The House of a Thousand Candles Oct. 19 pleased good-sized audience. The Girl in The Taxi 21 to good business, fine co.; heavy storm kept house from being capacity. The Bowery Detective 26. The College Boy 28. Paid in Full 29. Culhane's Comedians 31-5.

COSHOCTON.—SIXTH STREET THEATRE (John Williams): The Girl from the U. S. A. Oct. 17; fair business and co. The Firing Line 18; good co.; fair house. St. Elmo 19; fair house and co. Two Americans Abroad 22. Traveling Salesman 3. Nancy Boyer Stock co. to follow.

SANDUSKY.—THEATRE (V. O. Woodward): Musical comedy. The College Girls, with moving pictures Oct. 20-22. Moving pictures and the Naval Trio, the Dancing Shacks, the Flying Werths, and Musical Silvers 24-26. The Climax 29.

BUCYRUS.—OPERA HOUSE (W. F. Gehrisch): Paid in Full Oct. 20 pleased large attendance. Hello Bill 25 canceled. Two Americans Abroad 31. Professor J. C. Monagan (auspices Kings Daughters) 3.

DEFIANCE.—CITIZENS' OPERA HOUSE (R. W. Wortman): Paid in Full Oct. 26. Climax 2. Under the Stars and Stripes (local talent) 4. Culhane's Comedians 7-12. Beverly of Graustark 18. Red Mill 22.

FINDLAY.—MAJESTIC (J. B. Swafford): The Bowery Detective Oct. 24 pleased fair house. Paid in Full 25. Two Americans Abroad 5. Polly of the Circus 9.

ELYRIA.—THEATRE (H. A. Dykeman): Vaudeville at popular prices continue to draw and please. The Climax 31. The Merry Widow 24.

EDWIN H. CURTIS

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OKLAHOMA.

TULSA.—OPERA HOUSE (Chauncey Bill Stewart): American Ladies' Concert Band of Chicago Oct. 19 did not arrive here until 9.30; too late for performance; due to poor train connections. The Judgment of Eve 20 canceled. The Time, the Place and the Girl 21; co. and business good. The Squaw Man 23; good house. Sidney Drew in Billy 24. Happy Hooligan 25. Queen of the Moulin Rouge 26. Isle of Spice 29.——BIJOU (Oscar Mix): Isle of Pan Tan 17; fair attraction; good house. Bill Bittner Stock co. 24—indefinite; opened to fine Wedding Day, to be followed by The Investor.

GUTHRIE.—BROOKS' OPERA HOUSE (J. M. Brooks): Happy Hooligan Oct. 28; fair co. and ordinary house. House of a Thousand Candles 22; good co. and business. Dustin Farnum in Cameo Kirby 24. The Squaw Man 26. The Marriage of a Star 31, with Diana Wagman. The Queen of the Moulin Rouge 1, with Gracie Turner, who plays the title-role.

BARTLESVILLE.—OKLAH THEATRE (John Filan): Tim Murphy opened season in Mrs. Oppy Oct. 11 record co. and capacity business. Queen of the Moulin Rouge 27. Man of the Hour 11. The Climax 14. Emerson and Morris, Gyenne and Gossette in vaudeville and pictures pleased good business 17-22.

VINITA.—AUDITORIUM (W. G. Mayo): Cast Aside Oct. 17 pleased better business. The Time, the Place and the Girl 21; excellent, to crowded house. The Squaw Man 24.

ARDMORE.—ROBINSON OPERA HOUSE (Frank Robinson): Isle of Pan Tan Oct. 22 pleased moderate business.

OREGON.

PORTLAND.

The City Well Presented at the Heilig—Billy Clifford Made Many Friends.

James K. Hackett appeared in repertoire at the Heilig for four nights, opening Oct. 18 in Monsieur Beaucaire, followed by Prisoner of Zenda and Don Caesar's Return. Mr. Hackett acted well and his support was adequate, and altogether the engagement might be considered most successful and business was good. Opening 20, The City was the attraction for three nights, and fascinated and thrilled the audiences as few plays have done in years. The performance of Geoffrey Stein as the broken, sodden and brutalised wreck Hannock was so near perfection as to bear the uncanniness of reality. Mario Marjaroni as a sot and man about town was excellent. Norman Hackett, always a favorite with Portland audiences, sustained a trying role with characteristic force. Ethel Martin as Teresa played the part admirably. The Goddess of Liberty opens 28 for a week's engagement.

Baker Stock co.' offering at the Baker Theatre week of 16 was The Lion and the Mouse, and played to good houses all week. This was one of the greatest successes of the season this season. Alice Fleming's performances of Shirley Rosemore was winning, sympathetic and artistic throughout, Thomas McLarnie's portrayal of the role of Ryder was well thought out and natural. As the youthful Jefferson Ryder, Donald Bowles gave an excellent performance. Lillian Andrews contributed a very fine bit of character work in her assumption of the roll of Mrs. Endicote. The other parts were acceptably filled. Opening 23, Little Johnny Jones.

Oliver Morosco, manager of the Burbank in Los Angeles, and who is associated with George L. Baker and Frederick Belasco on the coast, spent a couple of days in Portland on his way to New York.

The clever comedian Billy Clifford and his musical comedy co. appeared for the week at the Bungalow in The Girl, the Man and the Game. Mr. Clifford can sing and dance, and has surrounded himself with others who are equally clever. Business was good for the week. The Cow and the Moon 23, followed by The Blue Mouse 30.

The attraction for the week at the Lyric was A Summer Blizzard by the Armstrong Musical co. One of the specialties introduced was that of Marjorie Mahr and the Temple City Quartette of Salt Lake City. The quartette carry Miss Mahr on the stage in a sedan chair and group themselves about her as she sings "The Garden of Roses." Hoopla 24.

JOHN F. LOGAN.

BAKER CITY.—THEATRE (L. Pefferle): Phillip Keene in a new copyrighted version of Damon and Pythias Oct. 17; fair business. The Cow and the Moon 1.——ITEM: The new heating plant is nearly complete.——ORPHEUM (Al. Hager): Barton Sisters to good business 15-22.

SALEM.—GRAND (John F. Cordray): Arizona Oct. 17 filled the house. Miss Buck Yerkes 20 sang her way into the hearts of her audience so that they would hardly let her go. The City 24.

PENNSYLVANIA.

READING.—ACADEMY (Phil Levy, res. mgr.): A large and appreciative audience wit-

...ressed the production of Leo Ditrichstein's ver... ...sion. Is Matrimony a Failure? Oct. 20. The ... ...cast was excellent, and interpreted the many ... ...situations in a capable manner. Rob... ...ert Edeson in Where the Trail Divides to ca... ...reer Edeson in, always popular in this ... ...locality 21. Mr. Edeson, always popular in this ... ...city, won additional laurels in this new Indian ... ...play, and was obliged to respond to a curtain ... ...call. His support was excellent. George W. ... ...Barnum excelling in the role of the keeper of ... ...the general store. Shep Camp and Cordelia ... ...Lee Mansfield also scored. The cast includes John ... ...Pendleton, Mr. Dresser, Eva Dennison, Charles ... ...Abbe, R. H. Dresser, Eva Dennison, Charles ... ...Abbe, R. H. Dresser, Eva Dennison, Joseph Rawley, ...Malcolm Duncan, Joseph Rawley, ...Mansfield, John Palmer. The set... ...tings were very pretty. Fiske O'Hara made his ... ...appearance in this city after many years' ab... ...sence in his latest Celtic play, The Wearing of ... ...the Green, and pleased two fair-sized audiences ... ...on Oct. 19 and 20. O'Hara, of course, shone above his ... ...support. Mr. O'Hara, of course, shone above his ... ...support, and received much applause for his ... ...efforts, and received much applause for his ... ...efforts, and received much applause for his ... ...several songs. Others prominent in the cast ... ...were: Edwin Varney, M. L. Serade, J. P. Sul... ...livan, Edwin Varney, William T. Sheehan, ...Jack M. Sullivan, William T. Sheehan, ...Jack M. Sullivan, Walter M. ... ...Irwin Tibbets, F. S. Larter, Joseph C. Ryan,

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of the cast lend little toward the action of the play. Quincy Adams Sawyer 31-5.

Reats-Stanley's aggregation of Rollicking Girls offers a new style of burlesque, that is more on the musical comedy line at the Westminster 24-29 with fine results. Clarence Wilbur, Merva Williams, Jimmie Connors, and Lorette Moore are all entitled to much credit for good work. Jack Singer's Serenaders 31-5.

The bill at Keith's is a series of successes from start to finish this week, and includes many acts of headline calibre. Sam Mann and co. in the new comedy sketch, The New Leader, is extremely amusing, and Billy Burke's Foolish Factory is irresistible as a laugh provoker. Vilmos Westony, the Hungarian pianist, executed some excellent selections, and Gene Green, Dr. John C. Bowker, Crouch and Welch, Williams and Segal, De Reasa and La Due conclude an excellent bill. The Boston Symphony, with Olive Fremstad as soloist, gave a very pleasing concert at Infantry Hall 25. H. F. HYLAND.

NEWPORT.—OPERA HOUSE (Ellis B. Holmes, res. mgr.): William Hodge in The Man from Home Oct. 15; received big ovation from S. R. O. house. Phil Ott's Comedians 27-29.

SOUTH CAROLINA.

GREENVILLE.—OPERA HOUSE (B. T. Whitmire): The Summers' Stock co. Oct. 17-20 to poor business. Plays: The Bachelor and the Girl, East Lynne, Dorris Dear, Dr. Jekyll and Mr. Hyde. The Man on the Box 21; good, to fair business. Human Hearts 22, and matinee; enjoyed by good audiences. My Wife's Family 29, and matinee.

CHARLESTON.—ACADEMY (Charles R. Matthews): Sins of the Father Oct. 21, 22 and matinee. Thomas Dixon, author of the play, took the leading role and gave satisfaction; light business. Frederick Warde and capable co. in a fine scenic production of Timon of Athens 24, 25 and matinee to regrettably small houses. Aborn Opera co. 26, 27. Polly of the Circus 4. Havana 5.

FLORENCE.—AUDITORIUM (F. Brand): Thomas Dixon in The Sins of the Father Oct. 18 delighted packed house; chairs were put in the aisles and standing room was well filled upstairs and down. Manhattan Opera co. in Carmen 25. The Man on the Box 29.

COLUMBIA.—THEATRE (F. L. Brown): Sins of the Father Oct. 20; fair, to fair business. Miss Ananias 21; good, to paying business. Man on the Box 26 pleasing to large house. Manhattan Opera co. 31-5 in Carmen, Martha, Mikado, Bohemian Girl, and Il Trovatore.

SOUTH DAKOTA.

WATERTOWN.—GRAND (G. E. Dumond): The Chase-Lister with Clint and Bessie Robbins, Oct. 17-22, pleased fair business in the following plays: The Chief of Police, The Last Round Up, Wife in Name Only, The Red Circle, St. Elmo, The Squaw Man 7. Paid in Full 22.

PIERRE.—GRAND (H. C. Obershaw): Donald Robertson co. in Juliet Oct. 20; poor house; light co. Just a Woman's Way 24, by Sydney W. Pasco co.; fair house with more than fair co. The Squaw Man 7. Hans Hanson 12. The Circus Clown 18.

HURON.—OPERA HOUSE (Jo. Daum): The Climax Oct. 15; very good, to big house. Romeo and Juliet 18 and The Merchant of Venice 19; fair co.; small house. A Woman's Way 20; fair, to poor house.

TENNESSEE.

MEMPHIS.

Blanche Walsh, Al Wilson, and the Rogers Brothers Filled Out the Week.

Blanche Walsh and her excellent co. in The Other Woman enjoyed fine business at the Jefferson Oct. 18. Jappyland 23, 29.

At the Lyceum Al. H. Wilson was well received 19. Tim Murphy followed 21, 22 in Mr. Opp, his new comedy. Jefferson De Angelis in The Beauty Spot comes 27. The Girl Behind the Counter 30.

The Bijou had the Rogers Brothers success, In Panama, for a week 23. In Old Kentucky follows 30. WILLIAM ANDREW SMITH.

KNOXVILLE.—STAUB'S (Fritz Staub): Maude Adams in What Every Woman Knows Oct. 24 to the largest audience of the season. Margaret Anglin in The Awakening of Helena Richie 31. Madame Schumann-Heink in concert 4. Ethel Barrymore in Mid-Channel 7.—BIJOU (Fred Martin): St. Elmo drew large audiences 20-22, with Martin Alson, Felix Haney in The Man of the Hour 24-29 opened to capacity business and well-pleased audience.—ITEM: Patty Allison, of this city, is visiting home folks after a successful Summer season in the East.

CHATTANOOGA.—ALBERT (P. B. Albert): Frederick Warde in Timon of Athens Oct. 19 pleased fair business. The Girl Behind the Counter 20 to fair business. Margaret Anglin 4.—LYRIC (H. G. Cassidy): Adelaide Thurston in Miss Ananias 17 pleased fair business. Otis Skinner in Your Humble Servant 18 pleased good business. Maude Adams in What Every Woman Knows 25.—BIJOU (O. A. Neal): St. Elmo 17-19 pleased good business. Paid in Full 25-29.

NASHVILLE.—VENDOME (W. A. Schoetz): A large audience greeted Blanche Walsh in The Other Woman Oct. 17. Chapman and Co.'s pictures of the Passion Play 24-29.—BIJOU (G. H. Hickman): St. Elmo 10-16. In Panama 17-22. McFadden's Flats 24-29. Business fair.—AUDITORIUM (De Long Bros): Madame Schumann-Heink 31.

COLUMBIA.—OPERA HOUSE (William Barber): Cat and the Fiddle 8. Girl from U. S. A. 7.

TEXAS.

DALLAS.

Dustin Farnum Seen Here for First Time—Clara Lipman Entertained.

Dustin Farnum, playing for the first time in Dallas, received a most cordial reception in the presentation of his well fitting Cameo Kirby. A very discriminating audience greeted his first night's production, and each succeeding night of his stay the size of the audience was greatly increased. Mr. Farnum responded to several curtain calls and made neat and very apt responses, greatly complimenting Dallas as a city and as to the size and quality of its theatregoing public. His support well sustained their respective parts and made a most favorable impression individually and as a whole.

Al. Wilson opens the week of Oct. 24 in his playlet of Mets in Ireland, playing three nights and a matinee. Clara Lipman in The Marriage of a Star 28. Miss Lipman, who has many personal friends in the city, will be tendered a reception Friday afternoon by the Columbian Club at their magnificent clubhouse, thus making her stay a social as well as a dramatic treat, and thereby assuring a large advance sale for the exclusive social sets. L. LEE PANDRES.

SAN ANTONIO.—OPERA HOUSE (Sidney H. Weis): The Smart Set Oct. 16-18; were compelled to play an extra date 18, on account of not being able to accommodate all who wished to attend, with two nights and a matinee; much better this year than last season. The Honeymoon Trail 19, 20 to fair business only. Carl George, who was seen here before in The Stubborn Cinderella, was splendid as the German of Nobility. Frans Van Mohr, Clara Lipman in The Marriage of a Star 21-23 drew well-filled houses at all performances; Miss Lipman was well received here. Lulu's Husbands 26, 27. Walker Whiteside in The Melting Pot 28, 29. Black Patti 30, 31. Al. G. Field 5. Wilton Lackaye 9, 10. Jeff De Angelis 10, 11. Gentleman from Mississippi 12. Al. H. Wilson 13, 14. The Girl Behind the Counter 16-17. Beulah 18. Going Some 19, 20. The City 22, 23. The Nigger 25-27. Queen of the Moulin Rouge 28. Aborn Opera co. 29-1.—ROYAL (Lloyd Spencer): Business fell off 16-22, on account of bad weather. The bill was very good. The Great Silvesso and co. in shadowgraphs, were the topliners. Isabell Howell, Barnes and Barnes, Charles Allman and Fern Nevins, and the Hawkasian Russian Troupe helped to make an interesting bill. HADEN F. SMITH.

FORT WORTH.—BYERS' OPERA HOUSE (P. W. Greenwall): Dustin Farnum in Cameo Kirby played to fair business, matinee and night, Oct. 19; Mr. Farnum and his excellent co. made a fine impression; W. J. St. James deserves special mention. Queen of the Moulin Rouge 21, 22; disgusted; very poor business at three performances. Honeymoon Trail, with Louis Kelso and Arline Boling, 25. Clara Lipman in The Marriage of a Star 26, 27. Lulu's Husbands, with Julie Ring, 29. Al. Wilson 7, 8.—MAJESTIC (T. W. Mullaly): Leona Stephens, the "Boogie Boo" girl, was the big hit of the bill 17-22.—EMPRESS (G. V. Brown): Sullivan and Considine vaudeville made a big hit here 17-22, and played to good business.—ITEM: 24-29 is Census Carnival Week, and all theatres will profit greatly from the out-of-town patronage. DOUGLASS MADDOX.

GALVESTON.—OPERA HOUSE (Charles T. Brian): Dustin Farnum in Cameo Kirby Oct. 5; first-class production, to good business. Queen of the Moulin Rouge 16; this date being a Sunday, the chief of police, on the protest of the Ministers' Association and the Catholic clergy, would not allow the performance. Clara Lipman in The Marriage of a Star 18; excellent; business fair. Queen of the Moulin Rouge 19; the action of the local authorities on the 16th was no doubt appreciated by the management, as it resulted in the house being packed from pit to dome. Honeymoon Trail 22, 23 to medium-sized audiences. The Smart Set 24 to top-heavy house. Julie Ring in Lulu's Husbands 25; Miss Ring made a personal hit; her support was only fair; business good. Walker Whiteside in The Melting Pot 1. Field's Minstrels 2.

TEMPLE.—EXCHANGE OPERA HOUSE (Roy Bailing): Smart Set co. played a second engagement Oct. 13 to a good house; well pleased.—ITEMS: Salem T. Whitney as George Washington Bullion did splendid work in The Smart Set co.—The booking is very poor so far this season for so prosperous a year. The Exchange has had but three attractions so far.—Manager Frank Lucas, of the Majestic, has recently overhauled his theatre, and it is now one of the neatest and most unique houses in the State.

BAY CITY.—GRAND (Oskar Korn): Speedon-Paige co. in Du Barry, A Dixie Darling, As a Man Sows, Thelma, The Christian, Sapho, Little Lord Fauntleroy Oct. 10-15; co. and business good. Smart Set 21; co. good; business fair. Luther Manship, lecture, 22; business poor. Vaudeville and pictures 23-29.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker): Dustin Farnum in Cameo Kirby Oct. 17 to very large and pleased audience. Louis Kelso in The Honeymoon Trail 18; crowded house. The Queen of the Moulin Rouge 20 to packed house.

BONHAM.—STEGER OPERA HOUSE (Stevenson and Wilson): Season opened with Cat and the Fiddle Oct. 19; good business; pleased.—ITEM: Crops fine here, bringing good prices and business should be first class.

QUANAH.—EMPIRE (L. M. Cobbs): Hall Brothers in vaudeville Oct. 21-23 pleased full house. Bennett and Clark 24-26. Kamplin and Bell 27-29.

GREENVILLE.—KING OPERA HOUSE (Walter Bean): The Cat and the Fiddle Oct. 17 packed the house; fairly satisfactory.

COMANCHE.—OPERA HOUSE (R. W. Harris): East Lynne Oct. 25. The Eureka Glee Club 29.

BRENHAM.—OPERA HOUSE (Alex Simon): Black Patti Oct. 9.

VERMONT.

BARRE.—OPERA HOUSE (John E. Hoban, res. mgr.): The Blue Mouse, with excellent cast, amused a large audience Oct. 25. The White Squaw 27, 28.

NEWPORT.—LANE'S OPERA HOUSE (H. E. Lane): Blue Mouse Oct. 20. A Day at the Ranch (local) 8, 9.

ST. ALBANS.—OPERA HOUSE (T. B. Waugh): The Blue Mouse Oct. 31.

VIRGINIA.

RICHMOND.—ACADEMY (Leo Wise): Howe's pictures Oct. 22 pleased nice business. Arsene Lupin 24-26; good show to fair business. Old Homestead 7.—BIJOU (C. L. McKee): St. Elmo 24-29; pleasing; capacity. Nancy Gilmore in Kelly from the Emerald Isle 31-5.—COLONIAL (E. F. Lowe): Bill 24-29: Kelly and Gowan, Wayrell and Edwards, Harry Le Andre and co., and pictures.

DANVILLE.—ACADEMY (S. A. Schlosz): A Japanese Honeymoon Oct. 21. Show Girl 22 to fair business. Georgie Olp in Folly of the Circus 26; good co.; pleased capacity business.

PETERSBURG.—ACADEMY (Dan Regan): The Royals Oct. 21; small house. Seven Days 7.

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WASHINGTON.

SPOKANE.

Johanna Gadski Entertained Good Business—Auditorium and Casino Enlarged.

Madame Johanna Gadski was greeted by a large audience at a recital at the Auditorium October 21, when she sang German Lieder and English songs, including a composition by Henry K. Hadley, conductor of the Seattle Symphony Orchestra; also two songs by Harvey Worthley, who was her accompanist and Marie Orril, but scored a decided hit in The Lottery Man 23-25, as old Helen Lowell as Lizzie Roberts, the co. was well received. Margaret Illington in The Whirlwind 28, 29. De Wolf Hopper in A Matinee Idol 30-1. William Faversham in The World and His Wife 2. James K. Hackett 7-12. Ellen Beach Yaw 15. Madame A 16, 17. Virginia Harned 24-26.

When We Were Twenty-one, with Frankiyn Underwood as Carewe, Frances Slocum as Phyllis, Howard Russell as the lush, and Miss Brown as the Fired? was this week's offering by the Baker Stock co. at the Spokane, which opened to capacity at ten performances, including three matinees. Are You a Mason? is underlined.

Five hundred and thirteen new seats have been installed on the orchestra floor at the Auditorium. They are of mahogany and green leather. Manager Hayward announces that the house will be renovated soon, and that there will be new curtains and decorations.

John F. Doyle has joined the Baker Stock co., and will do character work. He was last seen here in The Working of the Third Degree, with control at the Orpheum last Spring.

William Russell, who has a leading part in The Lottery Man at the Auditorium 23-25, will appear next spring in a new comedy now being written by Thompson Buchanan.

Mrs. H. V. Allen, of Spokane, chairman of the State Educational Committee of Washington, and her associates will soon launch a campaign to drive out the trashy plays.

Spokane Lodge, No. 47, of the Theatrical Mechanics' Association, gave its initial dancing party and entertainment in Elks' Temple the night of the 19, the committee in charge being composed of F. M. Keel, S. H. Metcalf, and M. B. Gilbert. This is to be followed by a series of parties during the Winter.

Harold Simon was in Spokane the week of 17 looking over the situation for a burlesque house. He will either lease a structure or build a house. The plan is to operate sixty-six houses and to give fifty-two plays per year in the various cities. The co., Mr. Simon says, is backed by capital in New York and Chicago.

Manager Crummer has remodeled the Casino in Spokane at a cost of $10,000, and enlarged its seating capacity from 250 to 700. The house now is modern in every particular, having the regular theatrical lighting system, fire curtain and other fixtures.

Mortimer Adler, of Long Beach, Cal., has acquired a [illegible] interest in the Pantages Theatre building in Spokane for $60,000 and other considerations. The other interests are owned by Edward J. Young and Fred Zahn, of Spokane.

W. S. McCREA.

SEATTLE.

Norman Hackett Seen to Advantage—Stock Company News and Personal Mention.

At the Moore the attraction was The City 16-19, which drew good business. Norman Hackett in the leading role sustained the part quite well and finish. In the cast were Josephine Hall, Ethel Martin, Susanna Willis, Dora Mills, Geoffrey C. Stein and others who contributed to the realism of the production. The theme of the silent and relentless operation of the subtle law of retribution a feature so much emphasized in Shakespeare's plays. The next attraction was Madame Nasimova in Little Eyolf 20, which was skillfully presented before a large audience. In the cast were Elsie Gilbert, Gertrude Berkeley, Brandon Tynan, Paul H. Tildan, and George Tobin. A Doll's House 21, matinee 22, and The Fairy Tale 22 followed. The attendance averaged good business. Margaret Illington in The Whirlwind 24-26, Seattle Symphony Orchestra in concert 28. The commercial carnival 19-22 at the Grand for the benefit of the Anti-Tuberculosis League was a great success. Both the attendance and the co-operation realized were very satisfactory, and local talent was much in evidence. The Blue Mouse 16-29.

Brewster's Millions 16-22 at the Seattle was presented by the Baker Stock co. in a manner that aroused the enthusiasm of large and capacity houses. Joseph Galbraith as Monty Brewster made the most of the part, while the other members of the co. rendered efficient support. In the cast were Ethel Clifton, Marco Duffet, Orra Goodwin, Marie Baker, Daisy Vernon, Dan Bruce, Frank Smithorne, Tommy Williams and others. Same co. in The Barrier 23-29.

At the Alexandra the Russell and Drew Stock co. presented A Child of the Regiment 16-20 and 22 in an acceptable manner before audiences of fair size. Small to large. Anita Allen in the title-role showed her cleverness to the best advantage. Claire Sinclaire, Pearl Allison, Captain Corbett, George Webb, Corbett Morris, C. H. Williamson, Edward Kellie, George B. Bernard and others appeared in the cast. Same co. in The Holy City 23-29.

Intimate 16-22 was the offering at the Lois, with Ted S. Lawrence as leading man and Jane Vivian Kelton as leading woman. The attendance increased good business. In the cast were Claire Rogers, Daisy D'Avra, Dimple Kelton, Carl Gerbolds, Phillip Sheffield and others who rendered good support. Same co. in The Ringmaster 23-29.

Manager Doke at Dreamland Rink 18 advertised a capacity house, and a large number of people outside blocked the street being unable to gain admission. On the same night, at the Alhambra, T. P. O'Connor, M.P., addressed as many auditors as could gain admission to the theatre. At the Majestic the university students caused a commotion which attracted a large crowd in front of the theatre. Notwithstanding these demonstrations, the Seattle drew a capacity house, while there were large audiences in attendance at the Moore and the Grand.

BENJAMIN F. MESSERVEY.

TACOMA.—THEATRE: The Blue Mouse Oct. 16, 17; very good co. and good business. The Cow and the Moon 18 at popular prices. Margaret Illington 19 in The Whirlwind; light business; stage settings and costumes fine.

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James K. Hackett in Monsieur Beaucaire and The Prisoner of Zenda 21, 22; audiences not large but very enthusiastic. It is thirteen years since Mr. Hackett's last visit to this city.

KILLENSBURG.—THEATRE (O. W. Ball): Nazimova in Ibsen's A Doll's House Oct. 19 played to fair house.——1818: Moving pictures and vaudeville; plays to capacity every night. The act A Stag Party, 20-22, enthusiastically received.

WEST VIRGINIA.

CLARKSBURG.—OPERA HOUSE (Will Deahon): Just Out of College Oct. 19 satisfied a good house. Talk of the Town (local), under auspices of Marcato Club, direction of Donald McDonald, 21; pleased, to S. R. O. The Girl from U. S. A., matinee and night; fair co. and business. Seven Days 24; excellent performance, to good house. East Lynne 25; fair co. and business. Talk of the Town (local) 26. Traveling Salesman 27. The Lottery Man 28. The Eloper 29. Madame X 31.

WHEELING.—COURT (H. L. Moore): The Climax Oct. 19; good business. The Firing Line 20 drew fair business and pleased. Lilliputians 21, 22; good business. The House Next Door 27. Traveling Salesman 28, 29. Alias Jimmy Valentine 31, 1. The Lottery Man 2, 3. Dockstader 5.——VIRGINIA (Charles A. Feinler): Thomas Shea co. 20-22 played The Self-Made Man, The Bells, and Dr. Jekyll and Mr. Hyde; very evenly balanced co., but fair business. Brewster's Millions 27-29. Hyde Theatre Party 31-5.

FAIRMONT.—OPERA HOUSE (Vincent Seaville): The Lilliputians Oct. 20; small house. The Girl from U. S. A. 21; fair house and co. Sis Perkins 22; two fair houses; poor show. East Lynne 24 pleased medium house. The Traveling Salesman 25; good attendance; excellent co. The Lottery Man 26; small house; best attraction of the season. Madame X 31. Peck's Bad Boy 2.

PARKERSBURG.—AUDITORIUM THEATRE (W. E. Kemery): Seven Days Oct. 22 canceled. East Lynne 26 pleased two good houses. The Lottery Man 29. Madame X 2.——ITEM: Heihle Brothers, who owned the Airdome, have dismantled same and are erecting a new brick theatre to be called the Hippodrome. It will seat 750 people. They will run popular price vaudeville and pictures.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Joliffee): Vogel's Minstrels Oct. 21 pleased crowded house. Great McEwen 24-29 pleased fair business. The Four Pickets 14-19.——ITEM: The local Elks Lodge, No. 269, gave a smoker in honor of Charles Gano, of Vogel's Minstrels, Mr. Gano being one of the oldest members of the local lodge.

WESTON.—CAMDEN OPERA HOUSE (Guy F. Gregg): The Girl from U. S. A. Oct. 24 pleased small house.

WISCONSIN.

APPLETON.—THEATRE (Charles A. Takacs): A Broken Idol Oct. 18; excellent performance; crowded house. My Cinderella Girl 25 greatly pleased good house. Henry Woodruff in The Genius 24; made a hit; good house. The Girl in the Taxi 25. Romeo and Juliet 29.——ITEM: Woodruff in The Genius was excellent, although attendance suffered because of a prior performance of the same play under a different name.

RACINE.—THEATRE (Daniel M. Nye): Silver Threads Oct. 17 canceled. Daddy and the Girls 22 canceled. Alma, Wo Wohnst Du? 23; was excellent; drawing two large houses. A Rogue's Honor 24; good and had nice patronage. Henry Woodruff in The Genius 29. The Lion and the Mouse 30. Side Tracked 31. Way Down East 5. The Golden Girl 6.

OSHKOSH.—OPERA HOUSE (J. E. Williams): The Rosary Oct. 21; good house. My Cinderella Girl 22; house crowded. Frances Greene Stock co. in His Perkins 23 to good business. Henry Woodruff in The Genius 25. Alma, Wo Wohnst Du? 26 (German). The Girl of My Dreams 27. Richard Carle in Jumping Jupiter 29.

MADISON.—FULLER OPERA HOUSE (Marcus Heiman): The Rosary Oct. 19; twice fair business. My Cinderella Girl 21 pleased a good house. The Girl in the Taxi 22 pleased topheavy house. D'Urbano's Band 25, 26 drew well. The Girl of My Dreams 28, 29. The Girl from Rector's 31.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard): The Jolly Five, a local organization, presented Meadowbrook Farm Oct. 20 to capacity house. D'Urbano and His Band 24 to big business. McGovern, political speech, 25. William Norris in My Cinderella Girl 29.

BELOIT.—OPERA HOUSE (R. H. Wilson): The Girl in the Taxi Oct. 27. Side Tracked 29. Romeo and Juliet 1. Y. M. C. A. Minstrels 3, 9. Lyman Twins 10. Morning Glory Burlesquers 12.

LA CROSSE.—THEATRE (Gage and Wohlhuter): The Third Degree Oct. 18; large house. The Nigger 22; fair business; fine co. Stetson's U. T. C. 23, matinee and evening; good houses.

WAUSAU.—OPERA HOUSE (C. S. Cone): The Girl in the Taxi Oct. 24; very good co. and business. Signor Victor Band 26 pleased large audience. Alma, Wo Wohnst Du? 28.

WYOMING.

CHEYENNE.—CAPITOL AVENUE THEATRE (Edward P. Stahle): Frances Starr in The Easiest Way Oct. 17; excellent, to good business. Under Southern Skies 22 pleased fair business. Rose Stahl in The Chorus Lady 24. Seven Days 28. Blanche Walsh 5. The Time, the Place and the Girl 9. John Mason in The Witching Hour 11. Polly of the Circus 12. The Goddess of Liberty 15. Lillian Russell in In Search of a Sinner 21.

LARAMIE.—OPERA HOUSE (H. B. Root): Blanche Walsh 4. Time, the Place and the Girl 10. Goddess of Liberty 15. Burgomaster 17.

HAWAII.

HONOLULU.—NEW ORPHEUM THEATRE (J. C. Cohen): The Howard Stock co. arrived on the S. S. "Marama" from Vancouver and opened Oct. 17 in Father and the Boys. The roster of the co. is as follows: George E. Howard, Guy Hitner, James Norton, Charles Murphy, Oliver Bailey, Arthur Elton, Mary Dunn, Betty Johnson, Dorcas Matthews, Eva Martelle, and Mrs. Oliver Bailey. They have brought down all the new pieces and will put on The Witching Hour, The Lottery Man, Paid in Full, and Samson.——ITEMS: Jack Scully is building a new theatre to be devoted to vaudeville and pictures, to be called the Savoy.——The Park Theatre is drawing the largest houses in town with Harney and Haynes and Alberta.——The Empire has a big drawing card in Mabel Keating, a little Australian dancer, who has made a big hit.——The Novelty Theatre is crowded to the doors with Wise and Milton and Rance Smith.——A section of Barnum and Bailey's Circus will be here soon, and the great question will come whether we shall let the snakes land or not. This Paradise of the Pacific is devoid of serpents, and several times they have been brought here for exhibition purposes only to be chloroformed by the authorities. The only snakes here are those induced by copious draughts of square-face gin.

THE BOHEMIAN.

CANADA.

MONTREAL.

J. E. Dodson Repeated Last Season's Success—Good Bills at All Other Houses.

J. E. Dodson in The House Next Door repeated his success of last season Oct. 17-22. This Woman and This Man 24-29 to light business. Season of French and Italian grand opera starts 31.

The Midnight Sons attracted good audiences at the Princess 17-22. The New Theatre co. presented The Merry Wives of Windsor 24 in a most artistic manner. It is hard to single out individuals in such an excellent cast, but Edyth Wynne Mathewson, Rose Coghlan, Charles Calvert, and Ferdinand Cotechalk are deserving of special mention. Pinero's The Thunderbolt will be given during the latter part of the week.

The Orpheum presents a bill of vaudeville. There is one of Jesse Lasky's clever musical acts and Patsy Doyle tells his funny stories as funnily as ever. Una Clayton, an old favorite here, scored in her own sketch, Local Color, which was played in an artistic manner.

The Francais presents a good bill of vaudeville and moving pictures.

The Peasant Winners are at the Royal.

At the National Heroisme d'Amour (The Daniebefs) is presented by the French Stock co.

W. A. TREMAYNE.

OTTAWA, ONT.—RUSSELL (P. Gorman): A Winning Miss pleased large audiences Oct. 20-22. The Midnight Sons 24, 25; very good production to good business. The White Squaw 31. The Arcadians 4, 5.——DOMINION (Gus S. Greening): The following are filling the house at each performance: week 24-29: Emil Hoch and co. Marcel's Living Art Studies. Mullen and Corelli, Laura Buckley, Walker and Sturm, Corlin and Clark, and Chester Johnson.——FAMILY (Joe Kaliski): This house opened 24 with Eva Westcott and co. in A Butterfly Wife and other high-class vaudeville features to capacity houses all week.——GRAND (W. L. Hurley): Vaudeville and motion pictures to good business.——ITEMS: Joe Kaliski, who was treasurer of the Dominion last season, has been appointed manager of the new Family Theatre and his appointment is a very popular one here, where he has a great many friends.——W. L. Hurley has been appointed manager of the Grand. He will succeed E. C. McArthur.

LONDON, ONT.—OPERA HOUSE (J. B. Minhinnick): The Glasgow Select Choir, under auspices of local St. Andrew's Society, Oct. 20 pleased a large audience. Henry E. Dixey in The Naked Truth 22 canceled, owing to illness of the star. The Midnight Sons 25. The Arcadians 31 (Thanksgiving Day). Blanche Bing in The Yankee Girl 2, 3. The Alaskan 5.

KINGSTON, ONT.—GRAND OPERA HOUSE (D. F. Branigan): The Naked Truth Oct. 18 to large and appreciative audience. A Winning Miss 19 pleased; good business. The Alaskan 22 to good business. Marks Brothers' co. 24-29. The Midnight Sons 26. George Villiers 31. The Arcadians 3. Blanche Bing 5.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): Benefit for Victoria Nurses' Fund Oct. 24, 25. Jessie Maclachlan, Scottish singer, assisted by Robert Buchanan and Craighall Sherry 26.

ST. CATHARINES, ONT.—OPERA HOUSE (F. J. Lalor): Glasgow Choir Oct. 20. The Merry Widow 3.——ITEM: This house is now being booked by the Reis Circuit co.

BRANTFORD, ONT.—OPERA HOUSE (F. C. Johnson): Alaskan Oct. 29. Midnight Sons 31. The Yankee Girl 1. Merry Widow 4.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ACROSS THE GREAT DIVIDE (G. W. Lyon, mgr.): Rugby, N. D., 2, Willow City 3, Rottineau 4, Minot 5, Douglas 7, Anamoose 8, Harvey 9, New Rockford 10, Minnewaukon 11, Carrington 12.

ALIAS JIMMY VALENTINE (Liebler and Co., mgrs.): Wheeling, W. Va., 31-Nov. 2, New Castle, Pa., 3, Warren, O., 4, East Liverpool 7, Steubenville 8, Marietta 9, Parkersburg, W. Va., 10, Gallipolis, O., 11, Charleston, W. Va., 12.

ALL FOR HER (Hilliard Wing, mgr.): White Lake, S. D., 2, Letcher 5, Emery 7, Bridgewater 8, Viborg 10, Irene 11, Volin 12.

ANGLIN, MARGARET (Louis Nethersole, mgr.): Atlanta, Ga., 2, 3, Columbus 4, Macon 5, Jacksonville, Fla., 7, Savannah, Ga., 8, Charleston, S. C., 9, Augusta, Ga., 10, Columbia, S. C., 11, Charlotte, N. C., 12.

ARISTOCRATIC TRAMP: Sutton, Neb., 2, Wilber 3.

ARIZONA (Chas. A. Williams, mgr.): San Francisco, Cal., 30-Nov. 5, Fresno 7, Bakersfield 8, Ventura 9, Santa Barbara 10, Santa Ana 11, San Diego 12.

ARRIVAL OF KITTY (Doherty Collins, mgr.): Ridgway, Pa., 2, Johnsonburg 3, Coudersport 4, Emporium 5, Renovo 7.

ARSENE LUPIN (Charles Frohman, mgr.): Baltimore, Md., 31-Nov. 5.

AS THE SUN WENT DOWN (Arthur C. Alston, mgr.): Detroit, Mich., 31-Nov. 5, Cleveland, O., 7-12.

AT THE MERCY OF TIBERIUS (Glaser and Stair, mgrs.): Washington, D. C., 31-Nov. 5, Norfolk, Va., 7-12.

AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): Youngstown, O., 31-Nov. 2, Akron 3-5.

AVIATOR, THE (Cohan and Harris, mgrs.): Chicago, Ill., Oct. 16—indefinite.

BABY MINE (Wm. A. Brady, mgr.): New York city Aug. 23—indefinite.

BARRIERS BURNED AWAY: Milwaukee, Wis., 31-Nov. 5, St. Paul, Minn., 6-12.

BATES, BLANCHE (David Belasco, mgr.): Pittsburgh, Pa., 31-Nov. 5, Baltimore, Md., 7-12.

BELLEW, KYRLE (Charles Frohman, mgr.): New York city Oct. 18—indefinite.

BERNHARDT, SARAH (W. F. Connor, mgr.): Chicago, Ill., 31-Nov. 12.

BEVERLY (Eastern: Delamater and Norris, mgrs.): Louisville, Ky., 31-Nov. 5, Cincinnati, O., 6-12.

BEVERLY (Western: Delamater and Norris, mgrs.): Latrobe, Pa., 2, Johnstown 3, Somerset 4, McKeesport 5, Waynesburg 7, Brownsville 8, Morgantown, W. Va., 9, Fairmont 10, Weston 11, Clarksburg 12.

BLANEY, HARRY CLAY (Blaney Amusement Co., mgrs.): Chattanooga, Tenn., 31-Nov. 2, Knoxville 3-5.

BLUE BIRD (Winthrop Ames, director): New York city Oct. 1-Nov. 5.

BOOTS AND SADDLES (Lew Fields and Eugene Walter, mgrs.): New York city 7-19.

BOWERY DETECTIVE (H. Hilbourn, mgr.): Mineral City, O., 3, New Cumerstown 4, Canal Dover 5.

BREWSTER'S MILLIONS (Al. Bich, mgr.): Pittsburgh, Pa., 31-Nov. 5, Toronto, Ont., 7-12.

BURKE, BILLIE (Charles Frohman, mgr.): Cleveland, O., 31-Nov. 5, Philadelphia, Pa., 7-12.

CAMERON, DAISY (O. H. Kerr, mgr.): Jackson, Miss., 2, Trenton, Tenn., 3, Union City 4, Dyersburg 5.

CAREW, MARY (R. G. Kingston, mgr.): Salem, N. J., 3, West Chester, Pa., 5, Downingtown 7, Lancaster 9, Lilly 14.

CARTER, MRS. LESLIE: Cleveland, O., 6-12.

CHECKERS (Stair and Havlin, mgrs.): Toronto, Ont., 31-Nov. 5, Detroit, Mich., 6-12.

CHINATOWN TRUNK MYSTERY (A. H. Woods, mgr.): Boston, Mass., 31-Nov. 5.

CITY, THE (Messrs. Shubert, mgrs.): St. Louis, Mo., 31-Nov. 5, Chicago, Ill., 6—indefinite.

CLARKE, FREDERIC (J. Cosgrove, mgr.): Weyburn, Can., 2, 3, Estevan 4, Houghton 5.

COLLIER, WILLIAM (Lew Fields, mgr.): Providence, R. I., 31-Nov. 5.

COMMUTERS (Henry B. Harris, mgr.): New York city Aug. 15—indefinite.

COMMUTERS (Co. B; Henry B. Harris, mgr.): Chicago, Ill., Oct. 31—indefinite.

CONCERT, THE (David Belasco, mgr.): New York city Oct. 4—indefinite.

COUNTISS, CATHERINE (Stair and Havlin, mgrs.): Grand Rapids, Mich., 30-Nov. 5.

COUNTRY BOY (Henry B. Harris, mgr.): New York city Aug. 29—indefinite.

COUNTY SHERIFF (O. E. Wee, mgr.): Monson, Mass., 2, Bristol, Conn., 3, South Manchester 4, New Britain 5, Litchfield 8, New Milford 9, Freehold, N. J., 10, Burlington 11, Norristown, Pa., 12.

COWBOY AND THE THIEF (Rowland and Clifford, mgrs.): Cincinnati, O., 30-Nov. 5.

CRANE, WILLIAM H. (Charles Frohman, mgr.): Brooklyn, N. Y., 7-12.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Washington, D. C., 31-Nov. 5, Baltimore, Md., 7-12.

DANIEL BOONE ON THE TRAIL (Central: Robert H. Harris, mgr.): Eagle Grove, Ia., 2, Webster City 3, Story City 4, Boone 5.

DANIEL BOONE ON THE TRAIL (Eastern: Ben H. Howe, mgr.): So. Bethlehem, Pa., 2, Lanadale 3, Pottstown 4, Norristown 5, Hazleton 7, Plymouth 8, Pittston 9, Carbondale 10, White Haven 11, Freeland 12.

DANIEL BOONE ON THE TRAIL (Western: S. A. Mitchell, mgr.): Ada, Minn., 2, Thief River Falls 3, Plattsmouth, Neb., 7, Grafton, N. D., 8, Langdon 9, Milton 10, Park's River 11.

DEEP PURPLE (Liebler and Co., mgrs.): Chicago, Ill., Oct. 2—indefinite.

DIXEY, HENRY E. (Wm. A. Brady, mgr.): Chicago, Ill., Oct. 22—indefinite.

DODGE, SANFORD (B. S. Ford, mgr.): Montpelier, Ida., 1, 2, Kemmerer, Wyo., 3, 4.

DODSON, J. E. (Cohan and Harris, mgrs.): Columbus, O., 2, 3, Dayton 4, 5, Louisville, Ky., 7-9, Lexington 10, Richmond, Ind., 11, Indianapolis 12.

DORO, MARIE (Charles Frohman, mgr.): New York city Oct. 31—indefinite.

DREW, JOHN (Charles Frohman, mgr.): New York city Sept. 5—indefinite.

EDESON, ROBERT (Henry B. Harris, mgr.): Buffalo, N. Y., 3-5, Chicago, Ill., 6—indefinite.

ELI AND JANE (Harry Green, mgr.): De Soto, Mo., 2, Farmington 3, Poplar Bluff 11, Sikeston 12.

ELLIOTT, GERTRUDE (Liebler and Co., mgrs.): Montreal, P. Q., 31-Nov. 5.

ELLIOTT, MAXINE (Messrs. Shubert, mgrs.): Brooklyn, N. Y., 31-Nov. 5.

FAIRBANKS, DOUGLASS (William A. Brady, mgr.): New York city 1-12.

FAMILY, THE (Messrs. Shubert, mgrs.): Boston, Mass., Oct. 18—indefinite.

FARNUM, DUSTIN (Liebler and Co., mgrs.): Memphis, Tenn., 3-5.

FERGUSON, ELSIE (Henry B. Harris, mgr.): Buffalo, N. Y., 31-Nov. 5.

FIGHTING PARSON (Western: Henry Wyatt, mgr.): Bessemer, Mich., 2, Ironwood 3, Ashland, Wis., 4, Antigo 5, Rhinelander 6, Tomahawk 7, Prentice 8, Phillips 9, Rib Lake 10, Wausaw 11, Marshfield 12.

FINAL SETTLEMENT: Fall River, Mass., 3-5.

FISKE, MRS. (Harrison Grey Fiske, mgr.): Chicago, Ill., Oct. 3-Nov. 5, Columbus, O., 7, 8, Piqua 9, Dayton 10, Springfield 11, Richmond, Ind., 12.

FORTUNE HUNTER (Cohan and Harris, mgrs.): Boston, Mass., Sept. 19—indefinite.

GAMBLERS (Authors' Producing Co., mgrs.): New York city Oct. 31—indefinite.

GENTLEMAN FROM MISSISSIPPI (William A. Brady, mgr.): New Orleans, La., 30-Nov. 5.

GET RICH QUICK WALLINGFORD (Cohan and Harris, mgrs.): New York city Sept. 19—indefinite.

GILLETTE, WILLIAM (Charles Frohman, mgr.): Boston, Mass., 31-Nov. 12.

GILMORE, PAUL (Fred Gilmore and Carl Zoellner, mgrs.): Hopsell, W. Va., 2, Jamestown 3, Corry, Pa., 4, Meadville 5, Youngstown, O., 7, 8, Beaver Falls, Pa., 9, Canton, O., 10, Sharon 11.

GIRL AND THE RANGER (Frank P. Prescott, mgr.): Port Lavaca, Tex., 2, Goliad 3, Corpus Christi 4, Beeville 5, Yorktown 6, Cuero 7, Hallettsville 8, Yoakum 9, Gonzales 10, Lulling 11, Seguin 12, New Braunfels 13.

GIRL FROM RECTOR'S (A. H. Woods Co., mgrs.): Springfield, Ill., 2, Peoria 3, Bloomington 4, Danville 5, Indianapolis, Ind., 7-12.

GIRL FROM RECTOR'S (A. H. Woods Co., mgrs.): New Orleans, La., 30-Nov. 5, Scranton, Miss., 7, Gulfport 8, Hattiesburg 9, Demopolis, Ala., 10, Tuscaloosa 11, Columbus, Ga., 12.

GIRL FROM THE U. S. A. (Central: Harry Scott, mgr.): Osceola, Neb., 3, Fairbury 4, Kearney 5, Grand Island 6, Pleasant Hill, Mo., 9, Warrensburg 10, Iola, Kan., 11, Chanute 12, Webb City, Mo., 13.

GIRL FROM THE U. S. A. (Eastern; Harry Scott, mgr.): Scottdale, Pa., 7, Morgantown, W. Va., 8, Brownsville, Pa., 9, Mt. Pleasant 10, Tarantum 11, Vandergrift 12, Waynesburg 13, Washington 14.

GIRL FROM THE U. S. A. (Southern; Harry Scott, mgr.): Amory, Miss., 2, Okolona 3, Corinth 4, Columbia 5, Mt. Pleasant, Tenn., 7, Florence, Ala., 8, Huntsville 9, Decatur 10, Gadsden 11, Anniston 12.

GIRL IN THE TAXI (A. H. Woods Co., mgrs.): New York city Oct. 24—indefinite.

GIRL IN THE TAXI (A. H. Woods Co., mgrs.): Moberly, Mo., 2, Sedalia 3, Jefferson City 4, Alton, Ill., 5, St. Louis, Mo., 9-12.

GIRL IN THE TAXI (A. H. Woods Co., mgrs.): Battle Creek, Mich., 2, Coldwater 3, Lansing 4, Muskegon 5, Manistee 6, Ludington 7, Cadillac 8, Traverse City 9, Cheboygan 10, Sault Ste. Marie 11, Alpena 12.

GIRL OF THE MOUNTAINS (O. E. Wee, mgr.): Norwich, N. Y., 2, Delhi 3, Salubridge 4, Towanda, Pa., 7, Hammondsport, N. Y., 8, Addison 9, Andover 10, Perry 11.

GLASSER, VAUGHAN (Vaughan Glaser, mgr.): Chicago, Ill., 30-Nov. 5, Ft. Wayne, Ind., 6-9, Terre Haute 10-12.

GOODWIN, NAT (Klaw and Erlanger, mgrs.): St. Louis, Mo., 30-Nov. 5, Cincinnati, O., 7-12.

GRAUSTARK (Central; Baker and Castle, mgrs.): Fishkill, N. Y., 2, Poughkeepsie 4, Rhinebeck 5, Philipsont 7, Pittsfield, Mass., 8, Great Barrington 9, Danbury, Conn., 10, Winsted 11, Bridgeport 12.

GRAUSTARK (Eastern; Baker and Castle, mgrs.): Kansas City, Mo., 31-Nov. 5, Leavenworth, Kan., 6, Atchison 7, Topeka 8, Lawrence 9, Paola 10, Ft. Scott 11, Springfield, Mo., 12, 13.

GRAUSTARK (Western; Baker and Castle, mgrs.): Augusta, Ga., 2, Charleston, S. C., 3, Darlington 4, Orangeburg 5, Sumter 7, Williamston, S. C., 8, Fayetteville 9, Wilson 10, Williamston, N. C., 11, Rocky Mount 12.

GROSSMITH, WEEDON (Daniel Arthur, mgr.): Washington, D. C., 31-Nov. 5, New York city 7—indefinite.

HACKETT, JAMES K. (William A. Brady, Ltd., mgr.): Seattle, Wash., 30-Nov. 2.

HANS HANSON (Louis Reis, mgr.): Flandreau, S. D., 3, Dell Rapids 4.

HARVARD, VIRGINIA (Arthur J. Aylesworth, mgr.): Grants Pass, Ore., 2, Eugene 3, Albany 4, Corvallis 5, Portland 6-9, Seattle, Wash., 10-12.

HILLIARD, ROBERT (Frederic Thompson, mgr.): Indianapolis, Ind., 31-Nov. 2, Columbus, O., 3, Philadelphia, Pa., 7-12.

HODGE, WILLIAM (Klaw and Co., mgrs.): Rochester, N. Y., 31-Nov. 5.

HOUSE OF A THOUSAND CANDLES (Sim Allen, mgr.): Cynthiana, Ky., 2, Paris 3, Mt. Sterling 4, Winchester 5.

HOUSE OF A THOUSAND CANDLES (C. B. Badford, mgr.): Sulphur Springs, Tex., 2, Greenville 3, Sherman 4.

HUNTLEY, G. P., AND HATTIE WILLIAMS (Charles Frohman, mgr.): Brooklyn, N. Y., 31-Nov. 5.

IN OLD KENTUCKY (Litt and Dingwall, mgrs.): Memphis, Tenn., 31-Nov. 5, New Orleans, La., 6-12.

IN THE BISHOP'S CARRIAGE (Baker and Castle, mgrs.): Danville, Pa., 2, Mahanoy City 3, Mt. Carmel 4, Lewistown 5, Altoona 7, Johnstown 8, Somerset 9, Mt. Pleasant 10, McKeesport 11, Beaver Falls 12.

IS MATRIMONY A FAILURE? (David Belasco, mgr.): New York city 31-Nov. 5.

JUST A WOMAN'S WAY (Western; Oliver Ladadie, mgr.): Ft. Robinson, Neb., 2, Edgemont, S. D., 3, New Castle, Wyo., 4, Gillette 5.

KALICH, BERTHA (Messrs. Shubert, mgrs.): Indianapolis, Ind., 31-Nov. 2, Louisville, Ky., 3-5.

KEEPING UP APPEARANCES (Messrs. Shubert, mgrs.): New York city Oct. 20-Nov. 5.

KIDNAPPED FOR A MILLION (Eugene Perry, mgr.): Denison, Ia., 2, Dunlap 3, Silver City 5.

LIGHT ETERNAL (M. E. Rice, mgr.): Chicago, Ill., 16-Nov. 19.

LILY, THE (David Belasco, mgr.): Worcester, Mass., 31-Nov. 5.

LION AND THE MOUSE (Henry B. Harris, mgr.): Columbus, O., 31-Nov. 2.

LORIMER, WRIGHT (William A. Brady, mgr.): New York city 31-Nov. 5, Worcester, Mass., 7-12.

LOTTERY MAN (Eastern; Messrs. Shubert, mgrs.): Wheeling, W. Va., 2, 3.

MACAULEY, WILLIAM (Jas. A. Feltz, mgr.): McCook, Neb., 2, Hastings 3, Fremont 5, Council Bluffs, Ia., 6, Atlantic 7, Red Oak 8, Clarinda 9, Creston 10, Albion 11, Centerville 12.

MADAME X (Eastern; Henry W. Savage, mgr.): Baltimore, Md., 31-Nov. 5, Washington, D. C., 7-12.

MADAME X (Southern; Henry W. Savage, mgr.): Parkersburg, W. Va., 2, Marietta, O., 3, Huntington, W. Va., 4, Charleston 5, Hinton 7, Danville, Va., 8, Winston-Salem, N. C., 9, Durham 10, Goldsboro 11, Raleigh 12.

MADAME X (Western; Henry W. Savage, mgr.): Minneapolis, Minn., 31-Nov. 5, Miles City, Mont., 7, Billings 8, Livingston 9, Bozeman 10, Butte 11, 12, Great Falls 13.

MAN OF THE HOUR (Felix Haney's): Birmingham, Ala., 31-Nov. 5, Nashville, Tenn., 7-12.

MAN ON THE BOX (F. E. Trousdale, mgr.): Fayetteville, Ark., 2, Van Buren 3, Clarksville 4, Russellville 5, Morrillton 7, Hot Springs 8, Batesville 10, Walnut Ridge 11, Paragould 12.

MAN ON THE BOX (Co. C; Trousdale Brothers, mgrs.): Osborne, Kan., 2, Beloit 3, Clyde 4, Belleville 5, Washington 7, Goff 8, Fairbury, Neb., 9, Hebron 10, Nelson 11, Blue Hill 12.

MAN ON THE BOX (Boyd Trousdale, mgr.): Kimball, S. D., 2, Chamberlin 3, Alexandria 4, Sioux Falls 5, Canton 7, Alta 8, Algona 10, Cresco 12, Austin, Minn., 13.

MANNERING, MARY (Messrs. Shubert, mgrs.): Brooklyn, N. Y., 31-Nov. 5, New York city 7-12.

MANTELL, ROBERT (William A. Brady, mgr.): Detroit, Mich., 31-Nov. 5.

MELVILLE, ROSE (J. R. Sterling, mgr.): Chicago, Ill., 23-Nov. 5, Streator 6, Aurora 7, Joliet 8, Belvidere 9, Waukegan 10, Kenosha, Wis., 11, Racine 12.

MESSAGE FROM RENO (H. M. Horkheimer, mgr.): Ithaca, N. Y., 2, Elmira 3, Binghamton 4, Scranton, Pa., 5, Wilkes-Barre 7, Pittston 8, Easton 9, Lancaster 10, Reading 11, Harrisburg 12.

MILDRED AND BOUCLERE (Harry Bouclere, mgr.): Warsaw, N. Y., 2, Perry 3, Wellsville 4, Hornellsville 5, Andover 7, Olean 8, Bradford, Pa., 9, Warren 10, Corey 11, Titusville 12.

MILLER, HENRY (Klaw and Erlanger, mgrs.): Los Angeles, Cal., 31-Nov. 5.

MILLIONAIRE KID (Kilroy and Britton, mgrs.): St. Louis, Mo., 30-Nov. 5, Kansas City 6-12.

MINISTER'S SWEETHEART: Bayonne, N. J., 3-5.

MOTHER (William A. Brady, mgr.): New York city Sept. 14—indefinite.

MURPHY, TIM: Kansas City, Mo., 31-Nov. 5.

NEILSON, JULIA, AND FRED TERRY (Klaw and Erlanger, mgrs.): New York city Oct. 24-Nov. 12.

NINETY AND NINE (W. T. Boyer, mgr.): Cleveland, O., 31-Nov. 5, Detroit, Mich., 7-12.

O'HARA, FISKE (Al. McLean, mgr.): Newark, N. J., 31-Nov. 5, New Haven, Conn., 7, Bridgeport 8, 9, Middletown 10, Waterbury 11, 12.

OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Chicago, Ill., 23-Nov. 12.

OLD HOMESTEAD (Franklin Thompson, mgr.): Washington, D. C., 31-Nov. 5.

OLE OLSON (J. N. Newitt, mgr.): Vegreville, Alb., Can., 2, Edmonton 4, 5, Calgary 7-9, High River 10, Lethbridge 11, 12.

OTHER FELLOW (Walter Lawrence, mgr.): New York city Oct. 31—indefinite.

OUR RACHELDERS (R. L. Herbert, mgr.): Troy, N. Y., 2-5, Bratleboro, Vt., 7.

OUR NEW MINISTER (Harry Doel Parker, mgr.): Red Bluff, Cal., 2, Ashland, Ore., 3, Medford 4, Eugene 5, Portland 6-13, Vancouver, Wash., 13.

PAID IN FULL (Wagenhals and Kemper, mgrs.): Buffalo, N. Y., 31-Nov. 5.

PAID IN FULL (H. M. Horkheimer, mgr.): Urbana, O., 2, Piqua 3, Lebanon 4, Hamilton 5, Middletown 7, Springfield 8, Knightstown, Ind., 9, Shelbyville 10, Madison 11, Columbia 12.

PAIR OF COUNTRY KIDS (Western; H. W. Link, mgr.): Wadena, Minn., 2, Fergus Falls 3, Barnesville 4, Alexandria 5, St. Cloud 7, Little Falls 8, Elbow Lake 10, Benson 12.

PEALEY, THE (Cohan and Harris, mgrs.): Chicago, Ill., Oct. 24—indefinite.

POLLY OF THE CIRCUS (Frederic Thompson, mgr.): Kansas City, Mo., 30-Nov. 5.

PORT OF MISSING MEN (Roland and Gaskell, props.): Carrollton, Mo., 2, Richmond 3, Lexington 4, Helton, Kan., 5, Atchison 6, Topeka 7, Lawrence 8, Ottawa 9, Emporia 10, Chanute 11, Ft. Scott 12, Joplin, Mo., 13.

PORT OF MISSING MEN (Roland and Gaskell, mgrs.): Brooklyn, N. Y., 31-Nov. 5.

POST, GUY BATES (Wm. A. Brady, Ltd., mgrs.): St. Paul, Minn., 30-Nov. 5.

POYNTER, BEULAH (Harry J. Jackson, mgr.): St. Paul, Minn., 30-Nov. 5, Minneapolis 6-12.

PRINCE OF HIS RACE (Oscar Graham, mgr.): Bronson, Tex., 2, Kirbyville 3, Port Arthur 4, 5.

QUEEN OF THE OUTLAW'S CAMP: Philadelphia, Pa., 31-Nov. 5.

QUINCY ADAMS SAWYER (Atkinson and Thatcher, mgrs.): Providence, R. I., 31-Nov. 5.

REAPING THE HARVEST (Geo. L. Dick, mgr.): Monroe, Neb., 2, Pierce 3, Niobrara 4, Dallas, S. D., 5, 6, Herrick 8, Bonesteel 9, Spencer, Neb., 11, Creighton 14.

REBECCA OF SUNNYBROOK FARM (Klaw and Erlanger, mgrs.): New York city Oct. 3—indefinite.

ROBERTSON, FORBES (Messrs. Shubert, mgrs.): Philadelphia, Pa., Oct. 24-Nov. 26.

ROBSON, MAY (L. S. Sire, mgr.): Hartford, Conn., 31-Nov. 5.

ROSARY (Rowland and Clifford, Inc., mgrs.): New York city Oct. 24—indefinite.

ROSARY (Rowland and Clifford, Inc., mgrs.): Cincinnati, O., 30-Nov. 5, Akron 7-9.

ROSARY (Rowland and Clifford, Inc., mgrs.): Minneapolis, Minn., 30-Nov. 5.

ROUND UP (E. J. Cohen, mgr.): Jersey City, N. J., 31-Nov. 5.

ROYAL SLAVE (Geo. H. Bubb, mgr.): New Lisbon, Wis., 2, Tomah 3, Viroqua 5, La Crosse 6, Winona, Minn., 8, Plainview 7, Rochester 8, Spring Valley 9, Preston 10, Kasson 11, Faribault 12, Albert Lea 13.

ROYAL SLAVE (Eastern; J. M. Jacobs, mgr.): Clarksburg, W. Va., 2, Lumberport 4, Statesville 5, Fairmont 7, Morgantown 8, Mannington 9, Bellaire, O., 10, Beaver Falls, Pa., 11, Rochester 12.

RUSSELL, LILLIAN (Joseph Brooks, mgr.): Cincinnati, O., 31-Nov. 5.

ST. ELMO (Gilsey and Stair, mgrs.): Norfolk, Va., 31-Nov. 5, Philadelphia, Pa., 7-12.

SCOTT, CYRIL (Messrs. Shubert, mgrs.): Cleveland, O., 31-Nov. 5.

SEVEN DAYS (Wagenhals and Kemper, mgrs.): Boston, Mass., Oct. 24—indefinite.

SEVEN DAYS (Western; Wagenhals and Kemper, mgrs.): Grinnell, Ia., Nov. 2, Omaha, Neb., 3-5, Albert Lea, Minn., 6, Austin 7, Mason City, Ia., 8, Iowa Falls 9, Waterloo 10, Dubuque 11, Decorah 12.

SHEA, THOS. E. (A. H. Woods Co., mgrs.): Philadelphia, Pa., 31-Nov. 5, Brooklyn, N. Y., 7-12.

SILVER THREADS (Fred S. Cutler, mgr.): Chicago, Ill., 23-Nov. 5.

SIR PERKINS (C. Jay Smith, mgr.): Williamstown, Pa., 2, Tower City 3, Tremont 4, Lebanon 5.

SKINNER, OTIS (Charles Frohman, mgr.): Nashville, Tenn., 4, 5.

SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert, mgrs.): New Haven, Conn., 4, 5, Providence, R. I., 7-12.

SPECKLED BAND (Charles Frohman, mgr.): Boston, Mass., 24-Nov. 5.

SPENDTHRIFT (Frederic Thompson, mgr.): Kansas City, Mo., 3-5.

SPENDTHRIFT (Frederic Thompson, mgr.): Brooklyn, N. Y., 7-12.

SQUAW MAN (Wills Amusement Co., mgrs.): Scottdale, Pa., 2, Mt. Pleasant 3, Connellsville 4, Uniontown 5, Greensburg 7, McKeesport 8, Washington 9, Wheeling, W. Va., 10-12.

SQUAW MAN (H. H. Pierce and Co., mgrs.): Cherokee, Okla., 2, Alva 3, Amarillo, Tex., 4, Wichita Falls 7, Sherman 8, Ft. Worth 9, Greenville 10, Sulphur Springs 11, Jefferson 12.

STARR, FRANCES (David Belasco, mgr.): Omaha, Neb., 2, Des Moines, Ia., 3, 4.

TEMPEST, MARIE (Charles Frohman, mgr.): St. Louis, Mo., 31-Nov. 5.

THIEF (No. 1; A. H. Woods Co., mgrs.): Chicago, Ill., 30-Nov. 12.

THIEF (No. 2; A. H. Woods Co., mgrs.): New Haven, Conn., 2, 3, Bridgeport 4, 5, Newark, N. J., 7-12.

THIRD DEGREE (Henry B. Harris, mgr.): Toronto, Ont., 31-Nov. 5.

THROUGH DEATH VALLEY (Chas. L. Crane, mgr.): Baltimore, Md., 31-Nov. 5.

TRAVELING SALESMAN (Henry B. Harris, mgr.): Milwaukee, Wis., 30-Nov. 5.

TURNING POINT (G. A. Sullivan, mgr.): Philadelphia, Pa., 31-Nov. 5, Brooklyn, N. Y., 7-12.

UNCLE DAVE HOLCOMB (Charles Gordon, mgr.): Lewistown, Pa., 3, Huntingdon 4, Johnstown 7, Altoona 8, Barnesboro 9, Barnesboro 10, Clearfield 11, Punxsutawney 12.

UNCLE TOM'S CABIN (Al. W. Martin's; W. Kibble, mgr.): Chicago, Ill., 30-Nov. 5, Aurora 6, Peoria 7-9, Springfield 10-12, Pekin 13.

UNCLE TOM'S CABIN (Robinson Bros.'): Port Deroit, Mo., 2.

UNCLE TOM'S CABIN (Leon Washburn, mgr.): Ottumwa, Ia., 2.

UNDER SOUTHERN SKIES (Harry Doel Parker, mgr.): Hastings, Neb., 2, Grand Island 3, York 4, Lincoln 5, Nebraska City 7, Beatrice 8, Manhattan, Kan., 9, Topeka 10, Emporia 11, Wichita 12, Enid, Okla., 13.

VIRGINIAN (Kirke La Shelle Co., mgrs.): Detroit, Mich., 31-Nov. 5.

VOLUNTEER ORGANIST (Jos. E. Perton, mgr.): Hamilton, Mont., 2, Missoula 3, Wallace, Ida., 4, Spokane, Wash., 5, 6.

WALSH, BLANCHE (A. H. Woods Co., mgrs.): No. Platte, Neb., 2, Cheyenne, Wyo., 3, Laramie 4, Rock Springs, U., 5, Salt Lake City 7-9, Ogden 10, Sacramento, Cal., 12, 13.

WARDE, FREDERICK: Birmingham, Ala., 1, 2, Pensacola, Fla., 3, Mobile, Ala., 4, 5.

WARE, HELEN (Henry B. Harris, mgr.): New York city Sept. 30-Nov. 15.

WARNER, H. B. (Liebler and Co., mgrs.): New York city Aug. 22-Nov. 5.

WHAT A GIRL CAN DO: Osmawka, Ill., 2, Abingdon 3, Elmwood 4, Rossville 5, Ft. Madison, Ia., 7, Sterling, Ill., 8, Jacksonville 9, Barry 10, Pittsfield 10, Beardstown 11, Petersburg 12.

WHITE SQUAW (Louis F. Werba, mgr.): North Bay, Ont., 2, New Liskeard 9, Haileybury 10, Cobalt 11, 12.

WILDFIRE (Harry Doel Parker, mgr.): Rockford, Ill., 2, Aurora 3, Joliet 4, Michigan City, Ind., 5, Grand Rapids, Mich., 6-9, Ft. Wayne, Ind., 10-12.

WILSON, AL. H. (Sidney R. Ellis, mgr.): Mc-Alester, Okla., 2, Muskogee 3, Tulsa 4, Oklahoma City 5, 6, Ft. Worth, Tex., 7, 8, Corsicana 9, Waco 10, Temple 11, Austin 12.

WILSON, FRANCIS (Charles Frohman, mgr.): Philadelphia, Pa., 24-Nov. 5.

WISE, THOMAS A. (William A. Brady, mgr.): New London, Conn., 2, Torrington 3, Holyoke, Mass., 4, Danbury, Conn., 5, New York city 7-12.

WOLF (Stair and Havlin, mgrs.): Worcester, Mass., 31-Nov. 5, Syracuse, N. Y., 7-9, Rochester 10-12.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox, mgr.): New York city Aug. 29—indefinite.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 29—indefinite.

ARVINE, GEORGE: Indianapolis, Ind., Sept. 5—indefinite.

AUDITORIUM (Geo. L. Laske, mgr.): Kansas City, Mo., Nov. 6—indefinite.

BAKER (George L. Baker, mgr.): Spokane, Wash., Sept. 4—indefinite.

BAKER (George L. Baker, mgr.): Seattle, Wash.—indefinite.

BAKER (George L. Baker, mgr.): Portland, Ore., Oct. 17—indefinite.

BARKER-ROGERS (Frank M. Norcross, mgr.): South Bend, Ind., Oct. 17—indefinite.

BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.

BIJOU: Pawtucket, R. I., Aug. 8—indefinite.

BIJOU (Klimt and Gazzolo, mgrs.): Chicago, Ill., July 3—indefinite.

BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.

BITTNER, BILL: Tulsa, Okla., Oct. 24—indefinite.

BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.

CALUMET (John T. Conners, mgr.): South Chicago, Ill., Sept. 4—indefinite.

COLLEGE (M. Gleason, mgr.): Chicago, Ill., Nov. 7—indefinite.

COMEDIE PARISIENNE (M. Ziegfeld, mgr.): Chicago, Ill., Oct. 23—indefinite.

CONNOLLY, CHAS. D.: Dubuque, Ia., Sept. 18—indefinite.

CORNELL, HARRY (J. W. Gillette, mgr.): Butte, Mont., Aug. 14—indefinite.

CRAIG, JOHN (John Craig, mgr.): Boston, Mass., Aug. 29—indefinite.

CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 3—indefinite.

DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 5—indefinite.

DOMINION PLAYERS (W. B. Lawrence, mgr.): Winnipeg, Man.—indefinite.

EMPIRE (Monte Thompson, mgr.): Holyoke, Mass.—indefinite.

FORBES (Gus A. Forbes, mgr.): Brooklyn, N. Y., Sept. 3—indefinite.

FOREPAUGH (George Fish, mgr.): Cincinnati, O., Sept. 18—indefinite.

GARRICK: Grand Rapids, Mich., Aug. 21—indefinite.

GERMAN: Cincinnati, O., Oct. 2—indefinite.

GERMAN: Milwaukee, Wis., Sept. 25—indefinite.

GERMAN: St. Louis, Mo., Oct. 2—indefinite.

GERMAN (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 24—indefinite.

GERMAN (Theodore Burgarth, mgr.): New York city Sept. 24—indefinite.

GIRTON: Los Angeles, Cal., July 19—indefinite.

GORMAN: Lincoln, Neb., Aug. 29—indefinite.

HALL'S ASSOCIATE PLAYERS: Key West, Fla., Oct. 23—indefinite.

HAVLIN: St. Louis, Mo., Aug. 7—indefinite.

HAYWARD, GRACE (George Amusement Co., mgrs.): Chicago, Ill., Sept. 8—indefinite.

HOLDEN PLAYERS: Cincinnati, O., Oct. 2—indefinite.

INDIANA: South Bend, Ind., Sept. 4—indefinite.

INGERSOLL (William Ingersoll, mgr.): Salt Lake City, U., Sept. 4—indefinite.

KEENE, LORRAINE (H. L. Lawrence, mgr.): Bloomington, Ill.—indefinite.

KEITH: Portland, Me.—indefinite.

KING, JOSEPH (Joseph King, mgr.): Lancaster, Pa., Sept. 5—indefinite.

LAWRENCE (Del S. Lawrence, mgr.): Seattle, Wash., July 24—indefinite.

LYCEUM (Louis Phillips, mgr.): Brooklyn, N. Y.—indefinite.

LYRIC: Minneapolis, Minn.—indefinite.

LYTELL-VAUGHAN (Charles Burton, mgr.): Toledo, O., Oct. 17—indefinite.

MACK, WILLARD: Salt Lake City, U., Sept. 5—indefinite.

MAJESTIC PLAYERS: Riverside, Cal., Sept. 24—indefinite.

MARLOWE (Chas. B. Marvin, mgr.): Chicago, Ill.—indefinite.

MINNEQUA: Pueblo, Colo.—indefinite.

MOORE, FREDERICK E.: Salt Lake City, U., Oct. 2—indefinite.

NATIONAL: Montreal, P. Q., Aug. 15—indefinite.

NELSON, MARIE (Rodney Rasous, mgr.): Chicago, Ill., Sept. 5—indefinite.

NEW CRITERION (Klimt and Gazzolo, mgrs.): Chicago, Ill., Aug. 14—indefinite.

NEW THEATRE (Winthrop Ames, director): Toronto, Ont., 31-Nov. 5, New York city 7—indefinite.

NEW THEATRE (Frank Knower, mgr.): Cohoes, N. Y., Sept. 12—indefinite.

NORTH BROS. (North Bros., mgrs.): Topeka, Kan., Aug. 29—indefinite.

NORTH BROS. (Frank North, mgr.): Oklahoma City, Okla., Sept. 18—indefinite.

OPERA HOUSE PLAYERS: Paterson, N. J.—indefinite.

ORPHEUM PLAYERS (Grant Laferty, mgr.): Philadelphia, Pa.—indefinite.

PARTELLO (W. A. Partello, mgr.): Calgary, Alta., Can.—indefinite.

PASSAIC: Passaic, N. J.—indefinite.

PAYCEN (E. S. Lawrence, mgr.): Toledo, O., Aug. 29—indefinite.

PAYTON (Corse Payton, mgr.): Hoboken, N. J., Aug. 29—indefinite.

PAYTON'S BIJOU (Corse Payton, mgr.): Brooklyn, N. Y.—indefinite.

PAYTON'S LEE AVE. (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 29—indefinite.

PEOPLE'S: Flint, Mich., Sept. 5—indefinite.

PEOPLE'S (Wm. W. Trousdale, mgr.): Cedar Rapids, Ia.—indefinite.

PERUCHI-GYPERNE (G. D. Peruchi, mgr.): Tampa, Fla.—indefinite.

PLAINFIELD (Harry Brunsell, mgr.): Plainfield, N. J., Sept. 5—indefinite.

POLI (S. Z. Poli, mgr.): Worcester, Mass.—indefinite.

PRINCESS: Des Moines, Ia., Aug. 28—indefinite.

PRINCESS: Davenport, Ia.—indefinite.

PRINGLE, DELLA: Boise City, Ida., Aug. 29—indefinite.

ROBYNS-DORNER (A. C. Dorner, mgr.): Elmira, N. Y., Oct. 3—indefinite.

RODEY PLAYERS (L. J. Rodriguez, mgr.): Dayton, O., Aug. 13—indefinite.

RUSSELL-DREW: Seattle, Wash., Aug. 28—indefinite.

SCHILLER PLAYERS (E. A. Schiller, mgr.): Savannah, Ga., Sept. 19—indefinite.

SPOONER, EDNA MAY (Mary Gibbs Spooner, mgr.): Jersey City, N. J., Oct. 1—indefinite.

STAMFORD: Stamford, Conn., Aug. 29—indefinite.

TURNER, CLARA (W. F. Barry, mgr.): Philadelphia, Pa.—indefinite.

VALE (David Kraus, mgr.): New York city Sept. 19—indefinite.

WOLFE (J. A. Wolfe, mgr.): Wichita, Kan.—indefinite.

WOODWARD (O. D. Woodward, mgr.): Omaha, Neb., Aug. 27—indefinite.

TRAVELING STOCK COMPANIES.

ALLEN (Jack Allen, mgr.): Green Bay, Wis., 31-Nov. 5.

BROWN, KIRK (J. T. Macauley, mgr.): Wilkes-Barre, Pa., 31-Nov. 5, Allentown 7-12.

BUCKLEY, LOUISE (Harry Hamilton, mgr.): Tacoma, Wash., 31-Nov. 2, Olympia 3-5, Portland, Ore., 7-12.

CARROLL COMEDY (Ian Carroll, mgr.): Woodsfield, O., 31-Nov. 5.

CHAUNCEY-KEIFFER (Fred Chauncey, mgr.): Clearfield, Pa., 31-Nov. 5, Dubois 7-12.

DE LACY, LEIGH (Monte Thompson, mgr.): Easton, Pa., 31-Nov. 5, York 7-12.

EARLE (L. A. Earle, mgr.): Sandusky, O., 31-Nov. 5.

EASTERN THEATRE (Wm. Wansher, mgr.): Smithfield, U., 2, 3, Richmond 4, 5.

FORREST, STANLEY: Amsterdam, N. Y., 31-Nov. 5, Troy 7-12.

GORDON'S ASSOCIATE PLAYERS (Jack Gordon, mgr.): Centerville, Ia., 31-Nov. 5.

GRAYCE, HELEN (N. Appell, mgr.): Fitchburg, Mass., 31-Nov. 5, So. Framingham 7-12.

HALL, DON C.: Birnamwood, Wis., 31-Nov. 5, Wescone 7-12.

HICKMAN-BESSEY (Harry G. Libon, mgr.): Muscatine, Ia., 30-Nov. 5, Prospect, Ill., 7-12.

HILLMAN'S (F. P. Hillman, mgr.): Alton, Kan., 31-Nov. 2, Woodston 3-5, Lenora 6, 7, Maryland 10-12.

HILLMAN'S IDEAL (Lucy M. Harps, mgr.): Atwood, Kan., 31-Nov. 6, Herndon 7, 8, Stamford, Neb., 9-11.

KEITH (Cato S. Keith, mgr.): Butler, Pa., 31-Nov. 5, Steubenville, O., 7-12.

KELLY-SHERMAN: Charles City, Ia., 31-Nov. 5, Independence 6-12.

LA PORTE, MAY (Jos. McEnroe, mgr.): Marion, Ind., 31-Nov. 5.

LATIMORE AND LEIGH (Ernest Latimore, mgr.): Lafayette, Ind., 31-Nov. 5.

LONG, FRANK E. (Frank E. Long, mgr.): Trumbull, Mo., 31-Nov. 5, Bancock 7-12.

LYCEUM COMEDY (Kemble and Sinclaire): Noblesville, Ind., 31-Nov. 5.

McAULIFFE (Jere McAuliffe, mgr.): Barre, Vt., 31-Nov. 5.

MAHER, PHIL (Leslie E. Smith, mgr.): Shenandoah, Pa., 31-Nov. 5, Hazleton 6-12.

MAXWELL-HALL (Jefferson Hall, mgr.): Lincoln, Ill., 31-Nov. 5, Streator 7-12.

MOOR SAD ALLI: Stillwater, Minn., 31-Nov. 5.

MOREY (Le Comte and Fleecher's): Dodge City, Kan., 31-Nov. 5, Stafford 7-12.

MURRAY-MACKEY (Jos. J. Murray, mgr.): Berlin, Ont., 31-Nov. 5, Barrie 7-9, Orillia 10-12.

NATIONAL (Murphy and Emerson, mgrs.): Houma, La., 31-Nov. 5.

PICKERTS, FOUR (Willis Pickert, mgr.): Harrisburg, Va., 31-Nov. 5.

SHANNON BROTHERS (Harry Shannon, mgr.) Sallneville, O., 3-5, Cadiz 7-9.

SPENCE THEATRE (Harry Sobey, mgr.): Meade, Kan., 3, 4, Fowler 7-10, Plains 11, 12.

TAYLOR (H. W. Taylor, mgr.): Harrisburg, Pa., 31-Nov. 5, Danville, 7-12.

WOODS SISTERS (Otto Kraus, mgr.): Batesville, Ark., 31-Nov. 2, Newport 3-5, Wynne 7-9, Marianna 10-12.

OPERA AND MUSICAL COMEDY.

ALMA, WHERE DO YOU LIVE? (Joseph M. Weber, mgr.): New York city Sept. 26—indefinite.

ARCADIANS (Charles Frohman, mgr.): Boston, Mass., Sept. 12-Nov. 12.

ARMSTRONG-MUSICAL COMEDY: Portland, Ore.—indefinite.

SCENERY

Productions built and painted to order, highclass work, at moderate prices. INKO DYE for vaudeville acts, will not fade, is absolutely fireproof; best trunk scenery on the market. Nothing too large. Nothing too small. New and second-hand scenery always in stock.

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Immediately, in a large and live Southern city, for four to six weeks engagement. Dramatic or Musical. Write or wire quick. SOUTHERN, care MIRROR.

BERHAM OPERA (Thos. Quinlan, mgr.): ... Sept., 31-Nov. 5, Liverpool, Eng., 7-12, Newcastle 14-19, Leeds 21-26, Nottingham 28-Dec. 3, Birmingham 5-10.
BERNARD, SAM (Messrs. Shubert, mgrs.): New York city Sept. 21—indefinite.
BIRTH (Joe. M. Gaites, mgr.): Chicago, Ill., Oct. 9—indefinite.
BIRTLE, MARIE (Daniel V. Arthur, mgr.): New York city Oct. 6—indefinite.
BLACKMER, GRACE (C. B. Kerr, mgr.): Kansas City, Mo., 30-Nov. 5, Omaha, Neb., 6-9.
BLAIR, RICHARD (Frazee and Lederer, mgrs.): St. Paul, Minn., 6-12.
BLUE GRASS SOLDIER (F. C. Whitney, mgr.): Chicago, Ill., Sept. 26—indefinite.
BLUE GRASS SOLDIER (F. C. Whitney, mgr.): Kansas City, Mo., Oct. 9—indefinite.
BLUE GRASS SOLDIER (F. C. Whitney, mgr.): Omaha, Neb., Sept. 10—indefinite.
BLIFFORD, BILLY (Bob Le Roy, mgr.): Seattle, Wash., 30-Nov. 5.
BOY AND THE MOON (Chas. A. Sellon, mgr.): Baker City, Ore., 2, Weiser, Ida., 3, Boise 4, 5, Pocatello 7, Logan, U., 8, Ogden 9, Salt Lake City 10-12.
BRAND DEVIL DAN (W. F. Mann, prop.): Syracuse, N. Y., 2, Rainbridge 3, New Berlin 4.
BRIAN, JEFFERSON (Messrs. Shubert, mgrs.): Little Rock, Ark., 1-2.
BRYAN, MAX M.: San Francisco, Cal., Oct. 24—indefinite.
BUTLER PRINCESS (Charles Frohman, mgr.): New York city Oct. 17—indefinite.
BUTLER PRINCESS (Charles Frohman, mgr.): St. Louis, Mo., 6-10.
CAMPBELL, MARIE (Lew Fields, mgr.): New York city Aug. 11—indefinite.
CAPITOL PRINCESS (Mort H. Singer, mgr.): Marshalltown, Ia., 2, Oskaloosa 3, Ottumwa 4, Moline, Ill., 5, Davenport, Ia., 6.
CARLISLE SHOP (Henry W. Savage, mgr.): Chicago, Ill., Aug. 28—indefinite.
CASTLES OF 1910 (Florenz Ziegfeld, mgr.): Detroit, Mich., 31-Nov. 5.
CHASE, ADELINE (Klaw and Erlanger, mgrs.): Chicago, Ill., 17-Nov. 5.
CHEL IS THE TRAIN (Charles Dillingham, mgr.): New York city Oct. 3-Nov. 5.
CHILDREN (Frederic Thompson, mgr.): Brooklyn, N. Y., 31-Nov. 5.
CLARK, LULU (Messrs. Shubert, mgrs.): Philadelphia, Pa., 31-Nov. 12.
COLORADO OF LIBERTY (Mort H. Singer, mgr.): Weiser, Ida., 2, Nampa 3, Boise 4, 5, Pocatello 7, Logan, U., 8, Ogden 9, Salt Lake City 10-12.
CRANE, THE FLUTE PLAYER (Oscar Hammerstein, mgr.): New York city Sept. 20—indefinite.
CRAWFORD, FERRIS: Los Angeles, Cal., Oct. 24—indefinite.
CROSS COUNTRY TRAIL (Fitzgerald and Kelly, mgrs.): Denver, Colo., 30-Nov. 5, Victor 6, Colorado Springs 7, Garden City, Kan., 8, Newton 9, Salina 10, Junction City 11, Beatrice, Neb., 12, Grand Island 13.
DAN'S PANAMA (Al. Rich Production Co.): Atlanta, Ga., 31-Nov. 5, Birmingham, Ala., 7-12.
DANCE, INTERNATIONAL CUP, BALLET OF NIAGARA, AND THE EARTHQUAKE (Messrs. Shubert, mgrs.): New York city Sept. 3—indefinite.
DAUGHTER OF SPICE (F. A. Wade, prop.): Pawnee, Okla., 2, Perry 3, Enid 4, Cherokee 5, Alva 7, Amarillo, Tex., 8, Wichita Falls 9, Denison 10, Paris 11, Greenville 12.
DAVIS, ELSIE (Chas. Dillingham, mgr.): Philadelphia, Pa., 31-Nov. 12.
DAZZLE, BACHELORS (Lew Fields, mgr.): Cincinnati, O., 31-Nov. 5.
DEAR OUT OF COLLEGE (Bethner and Campbell, mgrs.): Indianapolis, Ind., 31-Nov. 2, Greensburg 3, Columbus 4, Terre Haute 5, West Baden 6, Henderson, Ky., 7, Mt. Vernon, Ill., 8, Centralia 9, Robinson 10, Linton, Ind., 11, Paris, Ill., 12, Alton 13.
DEVIL'S JUVENILE BOSTONIANS (B. E. Lang, mgr.): Edmonton, Can., 31-Nov. 5.
DOCKSTADER, HARRY (Aarons and Werba, mgrs.): Philadelphia, Pa., 31-Nov. 5.
DOLLAR DAMOREL (Henry W. Savage, mgr.): New York city Sept. 24-Nov. 5.
DOWER, BERTH 13: Chicago, Ill., Oct. 16—indefinite.

MADAME SHERRY (Woods, Frazee and Lederer, mgrs.): New York city Aug. 30—indefinite.
MADAME TROUBADOUR (Messrs. Shubert, mgrs.): New York city Oct. 10—indefinite.
McFADDEN'S FLATS (Barton and Wiswell, mgrs.): Knoxville, Tenn., 31-Nov. 2, Chattanooga 3-5.
MERRY WIDOW (Eastern: Henry W. Savage, mgr.): New York city 31-Nov. 12.
MERRY WIDOW (Southern: Henry W. Savage, mgr.): Lockport, N. Y., 2, St. Catharine, Ont., 3, Brantford 4, Hamilton 5, Guelph 7, Stratford 8, Woodstock 9, St. Thomas 10, Flint, Mich., 11, Ann Arbor 12.
MIDNIGHT SONS (Lew Fields, mgr.): St. Louis, Mo., 31-Nov. 5.
MIDNIGHT SONS (Lew Fields, mgr.): Jamestown, N. Y., 2, Bradford, Pa., 3, Elmira, N. Y., 4, Ithaca 5, Auburn 7, Oswego 8, Utica 9, Amsterdam 10, Glens Falls 11, Binghamton 12.
MIKADO (Messrs. Shubert, mgrs.): Chicago, Ill., 31-Nov. 12.
MISS NOBODY FROM STARLAND (Will A. Singer, mgr.): Hannibal, Mo., 2, Keokuk, Ia., 3, Ft. Madison 4, Galesburg, Ill., 5, Rock Island 6.
MONTGOMERY AND STONE (Charles Dillingham, mgr.): New York city 31-Nov. 5.
MOORE, VICTOR: Atlantic City, N. J., 7-12.
MULLALEY SISTERS' MUSICAL COMEDY (Sidney Cox, mgr.): Vancouver, B. C.—indefinite.
MY CINDERELLA GIRL (Delamater and Norris, mgrs.): St. Paul, Minn., 30-Nov. 5.
MY WIFE'S FAMILY (Wallace R. Cutter, mgr.): Peiyer, S. C., 2, Anderson 3, Sumter 4, Darlington 5.
MY WIFE'S FAMILY (W. L. Stewart, mgr.): Verdin, Can., 2, Moosomin 3, Wolseley 4, Indian Harbor 5.
NAUGHTY MARIETTA (Oscar Hammerstein, mgr.): Buffalo, N. Y., 31-Nov. 5, New York city—indefinite.
NEWLYWEDS AND THEIR BABY: Rochester, N. Y., 31-Nov. 2, Syracuse 3-5.
NEW YORK HIPPODROME SHOW: Philadelphia, Pa., 29-Nov. 26.
OUR MISS GIBBS (Charles Frohman, mgr.): Philadelphia, Pa., 24-Nov. 5.
POWELL AND COHAN'S MUSICAL COMEDY (I. K. Cohan, mgr.): Iowa City, Ia., 31-Nov. 5, Burlington 6-12.
POWELL AND COHAN'S MUSICAL COMEDY (Central): Wilmington, O., 31-Nov. 5.
PRINCE OF PILSEN (Henry W. Savage, mgr.): Oakland, Cal., 1-5, Sacramento 7, 8, Marysville 9, Chico 10, Red Bluff 11, Medford, Ore., 12.
RING, BLANCHE (Lew Fields, mgr.): Montreal, P. Q., 7-12.
SCHOOL DAYS (Stair and Havlin, mgrs.): Darton, O., 31-Nov. 2, Indianapolis, Ind., 3-5, Knoxville, Tenn., 7-9, Chattanooga 10-12.
SHERMAN MUSICAL COMEDY (E. A. Wolf, mgr.): Calgary, Can., 10-Nov. 19.
SIDNEY, GEORGE (E. D. Stair, mgr.): St. Louis, Mo., 30-Nov. 5.
SMART SET (Barton and Wiswell, mgrs.): Brooklyn, N. Y., 24-Nov. 5.
SMART SET (Southern: Barton and Wiswell, mgrs.): New Orleans, La., 31-Nov. 5.
SOUL KISS (Mittenthal Bros., mgrs.): Brooklyn, N. Y., 31-Nov. 5.
STUBBORN CINDERELLA (Chas. A. Goettler, mgr.): Pasadena, Cal., 2, San Diego 3, San Bernardino 4, Prescott, Ariz., 6, Phoenix 7, Tucson 8, Bisbee 9, Douglas 10, Clifton 11, El Paso, Tex., 12, 13.
SUMMER WIDOWERS (Lew Fields, mgr.): Boston, Mass., 31-Nov. 12.
SUPERBA (Edwin Warner, mgr.): Omaha, Neb., 30-Nov. 5, Des Moines, Ia., 6-9, Sioux City 10, Sioux Falls, S. D., 11, Mankato, Minn., 12.
SWEETEST GIRL IN PARIS (Harry Askin, mgr.): Chicago, Ill., Aug. 28—indefinite.
THERESE, SEE! NICHT BOESE (Adolf Philipp, mgr.): New York city Sept. 1—indefinite.
THREE TWINS (Jos. M. Gaites, mgr.): Baltimore, Md., 31-Nov. 5.
TIME, THE PLACE AND THE GIRL (Western: L. R. Willard, mgr.): Fairbury, Neb., 2, Beatrice 3, Lincoln 4, Sioux City, Ia., 5, Sioux Falls, S. D., 6, Norfolk, Neb., 7, Gothenburg 8, Cheyenne, Wyo., 9, Laramie 10, Rock Springs 11.
TWO AMERICANS ABROAD (Western: Robt. H. Harris, mgr.): Hopkinton, Ia., 2, Anamosa 3, Cedar Rapids 4, Iowa City 7, Oxford 8, Marengo 9, Montezuma 11, Marshalltown 12.
TWO AMERICANS ABROAD (Eastern: Robt. H. Harris, mgr.): Bowling Green, O., 2, Defiance 3, Lima 4, Findlay 5, Mansfield 7, Galion 8, Marion 9, Upper Sandusky 10, St. Marys 11, Piqua 12.
UP AND DOWN BROADWAY (The Shuberts, mgrs.): Pittsburgh, Pa., 31-Nov. 5.
WARD AND VOKES (E. D. Stair, mgr.): Peoria, Ill., 30-Nov. 2, Springfield 3-5, Kansas City, Mo., 6-12.
WIDOW PERKINS: Blue Rapids, Kan., 2, Frankfort 3, Marysville 4, Summerfield 5.
WINNING MISS (Boyle Woolfolk, mgr.): Cleveland, O., 31-Nov. 5, Wheeling, W. Va., 7-9, Youngstown, O., 10-12.
WIZARD OF WISELAND (Harry Scott, mgr.): Iola, Kan., 2, Chanute 3, Ft. Scott 4, Scammon 5, Webb City, Mo., 6, Parsons, Kan., 9, Carthage, Mo., 10, Springfield 11, Pittsburg, Kan., 12, Galena 13.
WOODRUFF, HENRY (Mort H. Singer, mgr.): Milwaukee, Wis., 30-Nov. 5.

MINSTRELS.

DE RUE BROTHERS: Kingston, N. Y., 2, Rhinebeck 3, Fishkill 4, Peekskill 5.
DOCKSTADER'S, LEW (Messrs. Shubert, mgrs.): Columbus, O., 2, 3, Zanesville 4.
DUMONT'S MINSTRELS: Philadelphia, Pa., Aug. 20—indefinite.
FIELD'S AL. G.: Galveston, Tex., 2, Houston 3, 4, San Antonio 5, 6, Austin 7, Waco 8, Ft. Worth 9, 10, Dallas 11, 12.
FOX'S LONE STAR (Roy E. Fox, mgr.): Holland, Tex., 31-Nov. 2, Bartlett 3-5, Granger 7-9, Elgin 10-12.
GEORGIA TROUBADOURS (Wm. McCabe, mgr.): Fairfax, Mo., 2, Mound City 3, 4, Forest City 5, 6.
GUY BROTHERS (G. R. Guy, mgr.): North Bay, Can., 2, Barrie 3, Collingwood 4, Medford 5.

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BURLESQUE.

AL. REEVES' BEAUTY SHOW (H. N. Homan, mgr.): Cincinnati O., 31-Nov. 5, Louisville, Ky., 6-12.
AMERICANS (Teddy Symonds, mgr.): Chicago, Ill., 30-Nov. 5, Detroit, Mich., 6-12.
BEAUTY TRUST (H. W. Thompson, mgr.): Boston, Mass., 31-Nov. 5, New York city 7-12.
BEHMAN SHOW (Jack Singer, mgr.): Omaha, Neb., 30-Nov. 5, Minneapolis, Minn., 6-12.
BIG BANNER (Frank Livingston, mgr.): St. Louis, Mo., 30-Nov. 5, Kansas City 6-12.
BIG REVIEW (Henry P. Dixon, mgr.): Indianapolis, Ind., 31-Nov. 5, Louisville, Ky., 6-12.
BOHEMIANS (Al. Lubin, mgr.): Chicago, Ill., 31-Nov. 5, Milwaukee, Wis., 6-12.
BON TON: Rochester, N. Y., 31-Nov. 5, Schenectady 7-9, Albany 10-12.
BOWERY (M. Dick Rider, mgr.): Buffalo, N. Y., 31-Nov. 5, Rochester 7-12.
BRIGADIERS (Louis Stark, mgr.): Brooklyn, N. Y., 31-Nov. 12.
BROADWAY GAIETY GIRLS (Louis Oberwortb, mgr.): Wilkes-Barre, Pa., 31-Nov. 2, Scranton 3-5.
CENTURY GIRLS (Jack Faust, mgr.): Paterson, N. J., 31-Nov. 2, Jersey City 3-5, Scranton, Pa., 7-9, Wilkes-Barre 10-12.
CHERRY BLOSSOMS (Chas. F. Edwards, mgr.): Minneapolis, Minn., 31-Nov. 5, St. Paul 6-12.
COLLEGE GIRLS (Max Spiegel, mgr.): Milwaukee, Wis., 30-Nov. 5, Chicago, Ill., 6-12.
COLUMBIA (Frank Logan, mgr.): Chicago, Ill., 30-Nov. 5, Detroit, Mich., 6-12.
COZY CORNER GIRLS (Sam Robinson, mgr.): Milwaukee, Wis., 30-Nov. 5, Minneapolis, Minn., 6-12.
CRACKERJACKS (Harry Leoni, mgr.): Schenectady, N. Y., 31-Nov. 2, Albany 3-5, Boston, Mass., 7-12.
DAINTY DUCHESS: Detroit, Mich., 31-Nov. 5, Toronto, Ont., 7-12.
DREAMLAND (Izzy Grodz, mgr.): Brooklyn, N. Y., 7-12.
DUCKLINGS (Frank Calder, mgr.): Toronto, Ont., 31-Nov. 5, Montreal, P. Q., 7-12.
FADS AND FOLLIES (Chas. B. Arnold, mgr.): Brooklyn, N. Y., 31-Nov. 5, Newark, N. J., 7-12.
FOLLIES OF NEW YORK AND PARIS (E. M. Rosenthal, mgr.): New York city 24-Nov. 19.
FOLLIES OF THE DAY (Barney Gerard, mgr.): Boston, Mass., 24-Nov. 5, Jersey City, N. J., 7-9, Paterson 10-12.
GINGER GIRLS (Lou Hurtig, mgr.): Newark, N. J., 31-Nov. 5, Hoboken 7-12.
GIRLS FROM DIXIE (Joseph Leavitt, mgr.): Newark, N. J., 31-Nov. 5, New York city 7-12.
GIRLS FROM HAPPYLAND (E. W. Chapman, mgr.): Albany, N. Y., 31-Nov. 2, Schenectady 3-5, Brooklyn 7-12.
GOLDEN CROOK (James Fulton, mgr.): New York city 31-Nov. 5, Philadelphia, Pa., 7-12.
HASTINGS' BIG SHOW: Brooklyn, N. Y., 31-Nov. 5, New York city 7-12.
IMPERIALS (Sim Williams, mgr.): Cleveland, O., 31-Nov. 5, Chicago, Ill., 7-12.
IRWIN'S BIG SHOW (Archie Bennett, mgr.): New York city 31-Nov. 12.
JARDIN DE PARIS GIRLS (Will Roehm, mgr.): St. Louis, Mo., 30-Nov. 5, East St. Louis, Ill., 6, Indianapolis, Ind., 7-12.
JERSEY LILIES (James Cooper, mgr.): Cleveland, O., 30-Nov. 5, Toledo 6-12.
JOLLY GIRLS (R. E. Patton, mgr.): Scranton, Pa., 31-Nov. 2, Wilkes-Barre 3-5, Philadelphia 7-12.
KENTUCKY BELLES (C. E. Foreman, mgr.): St. Paul, Minn., 30-Nov. 5, St. Joseph, Mo., 10-12.
KNICKERBOCKERS (Louis Robie, mgr.): Chicago, Ill., 30-Nov. 5, Cincinnati, O., 6-12.
LADIES' BUCCANEERS (M. Strouse, mgr.): Washington, D. C., 31-Nov. 5, Baltimore, Md., 7-12.
LOVE MAKERS (Sam Howe, mgr.): Pittsburgh, Pa., 31-Nov. 5, Cleveland, O., 7-12.
MAJESTICS (Fred Irwin, mgr.): Hoboken, N. J., 31-Nov. 5, New York city 7-26.
MARATHON GIRLS (Phil Sheridan, mgr.): Philadelphia, Pa., 31-Nov. 5, Baltimore, Md., 7-12.
MERRY MAIDENS (Edward Shafer, mgr.): New York city 24-Nov. 5, Newark, N. J., 7-12.
MERRY WHIRL (Louis Epstein, mgr.): Jersey City, N. J., 31-Nov. 2, Paterson 3-5, Wilkes-Barre, Pa., 7-9, Scranton 10-12.
MIDNIGHT MAIDENS (Gus Hill, mgr.): Kansas City, Mo., 30-Nov. 5, Omaha, Neb., 6-12.
MISS NEW YORK, JR. (Wm. Fennessy, mgr.): St. Joseph, Mo., Nov. 3-5, Kansas City 6-12.
MOULIN ROUGE (Maurice Jacobs, mgr.): Detroit, Mich., 30-Nov. 5, Buffalo, N. Y., 7-12.
PARISIAN WIDOWS (Weber and Rush, mgrs.): New York city 31-Nov. 5, Philadelphia, Pa., 7-12.
PARKING PARADE (Clarence Burdick, mgr.): Kansas City, Mo., 30-Nov. 5, St. Louis 6-12, East St. Louis, Ill., 13.
PAT WHITE'S GAYETY GIRLS (Walter Greaves, mgr.): Pittsburgh, Pa., 31-Nov. 5, Cleveland, O., 7-12.
PENNANT WINNERS (Bob Mills, mgr.): Boston, Mass., 31-Nov. 12.
QUEEN OF BOHEMIA (Max Spiegel, mgr.): Philadelphia, Pa., 31-Nov. 5, Brooklyn, N. Y., 7-12.
QUEENS OF THE JARDIN DE PARIS (Jos. Howard, mgr.): New York city 17-Nov. 5, Providence, R. I., 7-12.
RECTOR GIRLS (Morris Weinstock, mgr.): Philadelphia, Pa., 31-Nov. 5, Washington, D. C., 7-12.
RENTZ-SANTLEY (J. E. Early, mgr.): Boston, Mass., 31-Nov. 5, Albany, N. Y., 7-9, Schenectady 10-12.
ROBINSON'S CRUSOE GIRLS (Chas. Robinson, mgr.): Washington, D. C., 31-Nov. 5, Pittsburgh, Pa., 7-12.
ROLLICKERS (Alex. Gorman, mgr.): Brooklyn, N. Y., 24-Nov. 5, New York city 7-19.
ROSE SYDELL'S (W. S. Campbell, mgr.): Minneapolis, Minn., 30-Nov. 5, Milwaukee, Wis., 7-12.
RUNAWAY GIRLS (Peter S. Clark, mgr.): Louisville, Ky., 30-Nov. 5, St. Louis, Mo., 6-12.
SAM T. JACK'S (Geo. T. Smith, mgr.): Baltimore, Md., 31-Nov. 5, Allentown, Pa., 7, Reading 8, Harrisburg 9, Altoona 10, Johnstown 11.
SERENADERS (Geo. Armstrong, mgr.): Providence, R. I., 31-Nov. 5, Boston, Mass., 7-12.
STAR AND GARTER (Frank Wisburg, mgr.): Baltimore, Md., 31-Nov. 5, Washington, D. C., 7-12.
STAR SHOW GIRLS (John T. Baker, mgr.): Louisville, Ky., 31-Nov. 5, Cincinnati, O., 7-12.
TIGER LILIES (Wm. Drew, mgr.): New York city 31-Nov. 5, Paterson, N. J., 7-9, Jersey City 10-12.
TROCADEROS (Chas. H. Waldron, mgr.): Toledo, O., 30-Nov. 5, Chicago, Ill., 6-12.
VANITY FAIR (Gus Hill, mgr.): Toronto, Ont., 31-Nov. 5, Buffalo, N. Y., 7-12.
WASHINGTON SOCIETY GIRLS (Lou Watson, mgr.): Harrisburg, Pa., 2, Altoona 3, Johnstown 4, Pittsburgh 7-12.
WATSON'S (W. B. Watson, mgr.): New York city 31-Nov. 12.
WISE GUY (Edmund Hayes, mgr.): Buffalo, N. Y., 31-Nov. 5, Toronto, Ont., 7-12.
WORLD OF PLEASURE (Gordon and North, mgrs.): Cincinnati, O., 30-Nov. 5, Chicago, Ill., 6-12.
YANKEE DOODLE GIRLS (Sol. Myers, mgr.): Montreal, P. Q., 31-Nov. 5, Boston, Mass., 7-19.

BANDS.

FISCHER AND HIS EXPOSITION ORCHESTRA (C. L. Fischer, mgr.): Albion, Mich., 2, Battle Creek 3, Kalamazoo 4-6.
WINNINGER BROS.' MARINE: Wausau, Wis.—indefinite.

CIRCUSES.

BARNUM AND BAILEY'S: Yazoo City, Miss., 2, Greenwood 3, Greenville 4, Clarksdale 5.
BUFFALO BILL-PAWNEE BILL (Gordon W. Lillie, mgr.): Victoria, Tex., 2, Galveston 3, Houston 4, Brenham 5, Austin 6, Temple 7, Waco 8, Corsicana 9, Dallas 10, Ft. Worth 11.
GENTRY BROTHERS: Victoria, Tex., 2, Cuero 3, Gonzales 4, Yoakum 5.
MILLER BROS. 101 RANCH: Macon, Ga., 2-5, Savannah 7, Cordele 8, Americus 9, Columbus 10, Union Springs, Ala., 11, Montgomery 12.
RINGLING BROTHERS': Montgomery, Ala., 2, Pensacola, Fla., 3, Mobile, Ala., 4, Meridian, Miss., 5, Tuscaloosa, Ala., 7, Tupelo, Miss., 8, West Point 9.
ROBINSON'S, JOHN: Douglasville, Ga., 2, Talapoosa 3, Columbiana, Ala., 4, Bicton 5.

MISCELLANEOUS

BARNUM RAFFELS SENSATION (R. G. Barnum, mgr.): Calumet, Mich., 31-Nov. 5, Marquette 7-12.
COSMOPOLITAN SHOW: Bessemer, Ala., 30-Nov. 5.
DODE FISKE'S SHOW: Clarendon, Tex., 2, Memphis 3, Quanah 4, Paducah 5.
HAMBURG, BORIS: Brooklyn, N. Y., 5.
LITCHFIELD, NEIL, TRIO: Auburn Center, Pa., 3, Yamaqua 8, Bangor 4.
MELLO, MME.: Columbus, O., 2.
NORWOODS, HYPNOTISTS (M. H. Norwood, mgr.): Mt. Carmel, Ill., 31-Nov. 5, Belleville 6-12.
PAVLOWA, ANNA, AND M. MIKAIL MORDKIN: St. Paul, Minn., 5.
RAYMOND, THE GREAT: London, Eng., Oct. 31—indefinite.
TERRY, ELLEN: New York city 3, Boston, Mass., 4, Northampton 7.
THOMPSON'S ENTERTAINERS (F. H. Thompson, mgr.): West Lima, Wis., 31-Nov. 5.
THURSTON, HOWARD: Syracuse, N. Y., 31-Nov. 5, Buffalo 6-12.
WALDEN, Morris, N. Y., 2, Binghamton 3, Cincinnatus 4, Mexico 5.

Had to Open Another New Store

The theatrical trade has outgrown us again and we have to open another new store to take care of it. It's right in the heart of things—at the head of Long Acre Square, almost opposite the club rooms of the White Rats. This store will allow us to give you still better service

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THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

In an argument in favor of official municipal censors for motion pictures a writer in the St. Paul *Dispatch*, probably the dramatic editor, as the matter appears in that department of the paper, makes a common mistake of assuming that the motion picture makers claim that their films "must be unobjectionable because they were subject to approval by a board of censors," voluntarily established by the manufacturers and importers in co-operation with "one or more philanthropic societies." The attitude of the manufacturers and importers who are thus acting in accord with the voluntary National Board of Censors ought not to be misunderstood. They do not set up the National Board of Censorship as the one argument against official interference, nor, in fact, as any legitimate argument at all. They object to official and arbitrary censorship for the reason that it is contrary to American principles of justice and liberty—the same reason for which the stage objects to official censorship where attempts are made to so apply it and that the press would object to it if the attempt were made to bring it under similar official regulation. If the press, the stage or motion pictures transgress the laws there are courts to punish the offender after fair trial by jury, but no officer or set of officers should have the power to decide in advance whether this or that is proper or improper for exhibition or publication.

* * * *

In practice, the friends of motion pictures hold that official censorship accomplishes nothing of value in preventing improper exhibitions and can only operate as an obstacle to artistic development or as a means of graft in the hands of unscrupulous officials. It is a power that is bound to be abused in some manner. Motion picture men claim the right to appeal to the great American public for approval, morally and artistically, rather than to the peculiar notions of a single official or group of officials. The people are censors enough. They know what they want and what they do not want, and they do not require any officials to regulate their amusements except to see that no one transgresses just laws which they, the people, have passed through their representatives. If it should be asked, Why, then, the voluntary National Board of Censorship? the reply is that the voluntary board is a means of ascertaining to some extent in advance the probable wishes of intelligent, broad-minded public opinion. The wise manufacturer of films in order to succeed must consult his public just as must the wise publisher. He consults the voluntary censors; he consults the exhibitors who write to him regarding his pictures, and he consults the comments of the press—especially those comments that are written with helpful intent, such as the criticisms of THE MIRROR, for instance.

* * * *

However, arguing on the basis that the manufacturers claim immunity from official censorship on the one ground that the films are already censored, the *Dispatch* writer goes on to say:

> But when, some weeks ago, a prominent dramatic journal, in which appear many advertisements of the moving picture concerns, confessed that it had finally discovered an objectionable picture, an important revelation followed—the picture had been made by a concern which does not submit its films to the "National Board of Censors." In other words, the shield upon which the managers have been relying is no sure defense. If one picture maker already ignores the censors, what guarantee has any city that the same maker's output may not flourish in its theatres? And if the "insurgent" manufacturer profits from his "independence," how soon may not other manufacturers imitate his example?

The "prominent dramatic journal" is, of course, THE MIRROR, although to refer to it as having "confessed" to the final discovery of an objectionable picture is misleading, to say the least. THE MIRROR has found many objectionable pictures and parts of pictures, and has done its share in helping to put them out of circulation. But to answer the question propounded at the end of the above paragraph, manufacturers who are enjoying the assistance of the National Board of Censorship are not likely to abrogate the agreement, because they were not coerced into making it in the first place. The arrangement is for their own benefit as well as for the public. Moreover, the "insurgent" manufacturer does not "profit from his independence." It is a recognised fact throughout the country that it is to the distinct advantage of any film to have the approval of the National Board of Censorship. Thus the matter works itself out by natural development, without arbitrary official interference.

* * * *

Our friends of the daily press continue everywhere to show an awakening appreciation of the true value of motion pictures, as, for example, the New York *Times*. In an editorial last week commending the cleaning up of Chinatown the *Times'* editor actually admits that Chinatown has been "worse than the worst of the moving picture shows." This astonishing admission on the part of the *Times* is encouraging. We had all been made to think that in the opinion of most New York editors there was nothing worse on earth than the motion picture shows, and here we find how much mistaken we have been. Chinatown, with its opium dens, is conceded by the *Times* to be worse, or to have been worse before the clean-up. Verily if the daily press continues to improve in motion picture knowledge it may discover some day a few more things. It may concede that the picture shows are not brothals; that they are not dens of thieves and murderers, and that the pictures are not designed solely to teach crime in all its forms. Let us all look forward in happy anticipation to the day when the *Times* will make another great concession to motion picture virtue. Moving picture shows not as bad as Chinatown! Well, well, well.

THE SPECTATOR.

Genuine Irish Cottage Scene in a Kalem Motion Picture Story]

FAR AFIELD

AMERICAN PICTURE MAKERS CROSS CONTINENTS AND OCEANS FOR ATMOSPHERE.

Recent Trip of Kalem Players to Ireland and Germany to Make Scenes for Motion Picture Stories Soon to Be Released—Remarkable Enterprise of Prominent Motion Picture Making Companies.

How far will a modern motion picture company go to get "atmosphere" for a film drama?

This question has been answered a good many times by actual achievement during the last year or two. It was answered recently by the Edison company when it sent a stock company of players by special train across the continent through Canada; it has been answered repeatedly by the Selig, the Essanay, the Biograph, the Lubin, and the Melies companies with their several trips into the Great West; it was answered by the Kalem company, the Vitograph, and the Edison with picture making tours of the South and the West Indies, and it has frequently been answered by the Pathe company in establishing producing studios and stock companies in various parts of the world.

Another striking answer has just been recorded by the Kalem company sending a troup of players and photographers to Ireland and Germany, merely to get the local color for two or three motion picture stories. The players have returned, the films have been completed and the subjects will soon be released. One of them, the Irish story, was viewed recently by a MIRROR representative at a private exhibition, and it can be said truthfully, without going into details, that the atmosphere, local coloring or whatever we may choose to call that element of scenic truthfulness that goes so far to make modern motion pictures what they are, has been attained in this instance to a remarkable degree. The picture is genuine Irish and needs no labeling to prove it. It carries its authenticity on its face.

A scene taken from the film is presented herewith. It shows the parting scene at the Irish cottage when the Irish lad is bidding his relations good-bye before coming to America to make his fortune. Of course he comes to America and makes his fortune and gets back to Ireland in time to defeat the rascally landlord—it would not be a true Irish-American story if these things were not to happen. The cottage seen in the cut has the thatched roof that we have all read about but few have seen, and the old lady bending over behind the girl, who is bidding the lad good-bye, is the real character—the old lady herself who really lives in the cottage. She is eighty-five years old and Sidney Olcott, who had charge of the company, declares that she fell into the spirit of the part like a born actress.

"You should have seen the open-mouthed wonder of those simple peasants at the sight of us in our make-up," said Mr. Olcott in telling of his experiences, "and you should have heard the 'glory be to Gods' that met us on all sides. And how proud the old lady was of her pretty little colleen, played by Miss Gauntier.

"Blessings were showered on our heads, and gifts of old willow ware were made Miss Gauntier and her mother, the hearts of the givers being gladdened by the mere acceptance of these heirlooms by the 'swate ladies and gintlemen from the Land o'phlanty.' Every one of the dear old souls have uncles and aunts, sons and daughters in America, and are always eager to talk of it.

"We got some splendid stuff, all typical and genuine, even to the little donkey who carried 'Terry' on the first stage of his journey to the 'Land of the Free.' More blessings and 'May the saints presarve yes'e' speeded us on our way when time came to leave, and in addition Granny McCarthy insisted that I take away with me an old wall clock which had been in the family for over a hundred years.

"It was at the Gap of Dunloe that we took the turf cutting scene in the bogs, for our Irish story."

The bog cutting scene is as typically Irish, as shown in the film, as are any of the others.

Genuine Scene in Spreealdw Country, Germany, Shown in a Kalem Motion Picture Story

In addition to the Irish story the touring Kalemites made scenes for a German story, going to the Spreewald country in Germany for the purpose. One of these scenes, as it appears in the film, is reproduced elsewhere on this page.

MERIT LIST VOTING

MANY NEW NOMINATIONS FOR MOTION PICTURE MERIT LIST.

Nearly Two Hundred Film Subjects Have Now Received at Least One Vote Each—Many Have Received a Number of Votes—New Nominations Will Be Printed as Fast as Received—Interest Increasing.

Votes have been coming in in increasing numbers for the Merit List of motion picture films which THE MIRROR is endeavoring to establish by asking the critical readers of this paper to pass their opinions on the best films they have seen. Last week the names of seventy-nine film subjects were published in THE MIRROR as having received one or more votes for the Merit List, and below will be found a long list of new nominations not included in the list previously published.

Considering the wide range of subjects that are being voted for it will be impossible to publish each week all the votes received. Until the Merit List itself is published THE MIRROR will print each week as they are voted for only those film titles which have not hitherto been published in this connection. In other words, the first vote received for any film will be published and further votes for the same subject will not be noted in these columns until enough votes have been received to qualify the film for the Merit List. First votes are therefore in the nature of nominations for the List.

The question of how many votes shall be required to qualify a film for the Merit List, is a matter of some difficulty to decide. It is quite obvious that the number should be enough to insure a just consensus of public opinion and at the same time should not be so high as to limit the list too much. From the way votes are now coming in it would seem that a minimum of twenty-five votes to qualify for the Merit List would be about the right thing, although it may be more satisfactory to raise this minimum after the contest has progressed a little further.

Responding to the suggestion last week that where voters are unable to recall titles they may briefly describe a film, one voter from Chicago writes:

"I remember a picture by the Edison company where the heroine saves her lover with the help of a spider's web. When soldiers search the house they find a door covered by the web and they go away without entering."

Can any reader identify this picture by title?

Another voter, residing in Washington, D. C., writes:

"Should any of our old favorites reach your Merit List would that fact be any inducement to the producers to give us reprints of those that have become too fragmentary for presentation? I think that this should be done if the producer finds it expedient to display a subject at all, as many are very disappointing on account of having been cut and joined so often, the intelligibility of the portrayal and the continuity of action, which in the early days of the film were so excellent, being almost destroyed. Some of the first films have not been excelled. Among those that justify a reprint, in my mind, are those three starred above."

THE MIRROR can make no promises on the point raised in the above paragraph, but it is quite fair to presume that the Merit List should be of considerable influence in convincing exchanges that they should supply themselves with new copies of the merit films.

Following are new nominations for the Merit List—subjects voted for since the last issue of THE MIRROR that were not included in last week's list:

Auld Robin Gray, Attack on the Mill, Alice in Wonderland, Armorer's Daughter, Billy's Sister, Broken Locket, Blasted Hopes, Boarding School Romance, Castaways, Cheyenne Brave, Capital vs. Labor, Colonial Belle, Corner in Wheat, Child of the Ghetto, Cagliostro, Carmen, Deserted, Dancing Girl of Butte, Drunkard's Reformation, Drink, Death of Michael Grady, Expiation, Fruits and Flowers, Foreman, Footlights or Farm, Face at the Window, Frankenstein, Flirty Affliction, Fire Chief's Daughter, Flash of Light, Fair Exchange, Fickle Fortune, Good Loser, Ghost, Gold is Not All, Garden of Fate, Go West, Young Man, House of Seven Gables, How the Squire Was Captured, Hunter's Grief, His Lost Love, Her Terrible Ordeal, Healing Faith, In Life's Circle, In the Dark Valley, Keeper of the Light, Love's Old Sweet Song, Latest in Garters, Love of Chrysanthemum, Lines of White on a Sullen Sea, Laddie, Love Among the Roses, La Tosca, Leatherstocking, Livingston Case, Man Who Died, Moonshiner's Daughter, Maria's Swan Song, Marked Time Table, Message of the Violin, Muggsy Becomes a Hero, Mother's Heart, Man Who Learned, Michael Strogoff, Napoleon, Onoka's Vow, Over the Garden Wall, Over Mountain Passes, Old Man of the Woods, Over Silent Paths, Postmistress, Photograph, Rigoletto, Romance of Girl Spy, Rocky Paths, Sunsuine and Tempest, St. Elmo (Vita.), Sins of His Fathers, Suitcase Mystery, Sensational Logging, Tale of Two Coats, To Save Her Soul, The Test, Trailed to the Hills, Tale of the Backwoods, Under Western Skies, Unexpected Help, Victim of Jealousy, Wayside Shrine With Bridges Burned, Woman from Mellons, What the Daisy Said, Wonders of Nature.

INDEPENDENT FILM RELEASES.

Oct. 31, 1910.

	Feet.
(Eclair) Little Mother	...
(Eclair) Manufacture of Cheese in Roquefort	...
(Imp.) Idol's Eyes	...
(Yankee) Italian Sherlock Holmes	...

Nov. 1, 1910.

(Bison) (Not reported)	...
(Powers) Mental Science	...
(Powers) Sheriff and Miss Jones	...
(Thanhouser) Mistress and Maid	1000

Nov. 2, 1910.

(Ambrosio) (Not reported)	...
(Atlas) That Dog-Gone Dog	...
(Champion) Caught by Cowboys	...
(Nestor) Girl from the East	950

Nov. 3, 1910.

(Itala) (Not reported)	...
(Imp.) Willie	...
(Defender) Coben's Generosity	...
(Lux) Fatty Taking a Bath	...
(Lux) Her Diary	...

Nov. 4, 1910.

(Bison) (Not reported)	...
(Cines) Wooden Sword	800
(Thanhouser) Little Fire Chief	...
(Solax) Fateful Gift	...

Nov. 5, 1910.

(Gt. Northern) Fatal Picnic	...
(Gt. Northern) Jewel Case	...
(Columbia) Heroine of 101 Ranch	...
(Itala) (Not reported)	...
(Powers) Russian Romance	...
(Capitol) (Not reported)	...
(Reliance) (Not reported)	...

Nov. 7, 1910.

(Eclair) Resurrection of Lazarus	...
(Imp.) Keeping His Word	...
(Yankee) Spirit of the West	...

Nov. 8, 1910.

(Powers) When Love Is Young	...
(Powers) Moonshine and Love	...
(Thanhouser) (Not reported)	...
(Bison) (Not reported)	...

Nov. 9, 1910.

(Ambrosio) (Not reported)	...
(Atlas) (Not reported)	...
(Champion) Ranchman and the Miser	...
(Nestor) (Not reported)	...

DRAMATIC MIRROR'S MOTION PICTURE MERIT LIST

Nov. 2——COUPON——1910

Name ten motion picture subjects that you think should go in THE MIRROR'S Motion Picture Merit List, and mail, with this coupon, to DRAMATIC MIRROR Motion Picture Editor, 121 W 42d Street, New York City. Your votes will be recorded and counted in making up the MOTION PICTURE MERIT LIST, which will be published from time to time in THE MIRROR No votes counted unless accompanied by this coupon, but as many lists of ten picture subjects may be sent in at one time as there are coupons to accompany them.

In making out lists, give titles of the pictures and names of makers if possible. Any pictures, old or new, licensed or independent, may be included.

CUT OUT THIS COUPON AND MAIL WITH LIST AS STATED ABOVE

Reviews of Licensed Films

Uncle Jim (Melies, Oct. 20).—MIRROR reviewers missed seeing this film last week, but it is altogether so meritorious as a motion picture production that it should not go unnoticed. The story has real feeling in it, and the feeling is conveyed by the players with excellent, natural effect. Two brothers love the one girl, but when she makes her choice and marries one of them the other does not sulk but accepts his fate with what cheerfulness he can assume, content to be the faithful brother and friend. The brothers appear to be employed in a mine, and one day the married brother's dead body is brought to the surface. Uncle Jim now becomes a friend indeed and a friend in need. In time he asks the widow to marry him, but she remains true to the memory of her dead husband, until Uncle Jim saves his little nephew after a fall over a cliff, and then he gets his reward. In this last incident, although it forms a pleasant ending, it would appear that the story is weakened. Both characters would have stood out stronger if they had remained steadfast in their earlier resolutions.

The Education of Elizabeth (Kalem, Oct. 21).—The humor of this film is rather quiet for a cowboy comedy, but it is effective because it is sincere and quite natural and believable, although it requires considerable faith to accept the scenes of cultivated fields as cowboy country. Elizabeth is the rancher's daughter, and she is sent East to school. In four years she returns properly "finished" but unspoiled and still true to her cowboy lover. Now comes an Eastern aunt and her dudish son on a visit. The aunt is ignorant of Elizabeth's culture and proposes to take her back East to teach her society manners. Just for this Elizabeth plans to mislead her snobbish aunt, and she is joined in the plot by the cowboys and her father. The cousin is based by the cowboys and Elizabeth joins in the sport, to her aunt's great disgust, which is scarcely removed by Elizabeth showing up as a lady of society in the final scene. The part of Elizabeth, a new face in pictures, is well played and that of the cousin also.

Pals of the Range (Essanay, Oct. 22).—With a little finesse, and a little attempt to make the details probable, this narrative would have been notable. The acting, however—especially that of the girl—is cast in a highly dramatic key, and the device of finding the old letter in her husband's pocket is worked in its baldest fashion. The complication is awkwardly brought about, with little or no attempt to sustain probability while the villain changes the letters at the post-box. The letter containing the proposal of the two men is quite the absurdest document on record, unless we except the two replies it elicited. At any rate, having been tricked into marrying the one she didn't love, she sent him into the desert for the one she did love. Providential Indians dispatched the villain, who summoned his pal back to the girl. The scene in which the dead Indians drape themselves over the boulders, and the hero's hand-to-hand combat with the last of the tribe, are most thrilling. The background to the scenes on the mesa are a tribute to the excellent photography.

Romance of the Rockies (Lubin, Oct. 24).—The three wild-eyed scoundrels in this picture certainly looked fierce enough to do all the devilish things attributed to them—especially he of the protruding underlip. As for motive or plot, there doesn't appear to be any. The scoundrels abuse an Indian and are stopped by the hero. Then they see the hero and a female companion discovering gold in a creek and proceed to make trouble by binding the hero to a tree, but the wife or sweetheart (we are left in some doubt as to her identity) goes for help, falls down a cliff and is rescued by the Indian. In the meantime the desperadoes ride away somewhere for some purpose not divulged and are pursued by a party of cowboys summoned by the Indian. The bad men are about to be strung up when a clergyman suddenly appears from nowhere and holds up his hand, after which a sheriff likewise appears and takes charge.

Another Ghost (Pathe, Oct. 24).—Very strong drama is presented in this film. The story, though embodying an old incident, is striking and plausible and the acting is of the best French quality, which is praise enough. The proprietor of a small circus on his way alone to buy supplies, is murdered by poison at a lonely inn. The death is at first attributed to heart disease, but one of the performers in the circus has suspicions. He is an impersonator and makes up to resemble the dead proprietor, entering the inn at night when the murderer and his wife are suffering from the memory of their crime. They believe him to be the ghost of their victim and are led to confess the deed, after which they are turned over to justice.

Hagenbeck's Menagerie (Pathe, Oct. 24).—Wild animals confined in quarters that are cleverly built to simulate their native homes are here shown in considerable variety and numbers. The film is educational and interesting.

The Message of the Violin (Biograph, Oct. 24).—There is not much novelty nor much of a story to tell in this subject, but the manner in which it is unfolded is interesting and it is admirably acted. A rum-soaked old fellow has a son who is apparently a prodigy with the violin. The youth is in love with a girl of moderate circumstances, and they promise each other to be faithful, but oil is found on property belonging to the girl's father, and she moves with her parents to more wealthy surroundings. Here she is courted by a foreign nobleman and is about to accept him, having lost all track of her former sweetheart, when she hears the strains of a violin in a neighboring apartment. We assume that she recognises the melody; at any rate she appears in the room where the violin is being played and recognises her first love. The youth's father had previously died and he had been taken up by musical patrons who had given him the opportunity to develop his talent. The reunion of the two lovers ends the foreign alliance. The young violinist is pleasingly portrayed, as is that of the girl, and in fact all the other characters.

Oh, You Skeleton (Selig, Oct. 24).—Farce of a certain sort that some people like and other people consider merely foolish is presented in this film. A medical college student carries a skeleton around and hangs it up where a superstitious cook runs into it a number of times and calls wildly for help. Help comes in crowds and there is much excitement and falling down, and several people get mussed up in the usual way.

The Ghost of the Oven (Selig, Oct. 24).—Very similar to the above but with more detail in arriving at the scare, this film tells a story of a young fellow hiding in a baker's oven and escaping unseen and hiding in the flour bin. A fire is built under the oven and the young man is supposed to be roasted. Therefore, when he jumps out of the flour bin covered with the white flour he is taken for a ghost and a chase through the streets follows. Neither this subject nor the one mentioned above is of a class to add to the Selig reputation.

The Amazon (Gaumont, Oct. 25).—This is one of the rough and tumble comedies that are intended to make the spectator hold his aching sides. The amazon was a muscular lady—or was she a man?—who threw trunks around as if they were pills, who broke down floors, who scrubbed holes through the walls, who pulled down carpenters' stagings, and who upset police stations. Her evolutions were enveloped in clouds of flying dust and falling bricks. The effects are remarkable for their realism; the lathe and plaster really fall, the police force really turn somersaults downstairs, and the staging really sways in the air. Although the scenes have been elaborately prepared for the rapidity of the action and the correctness with which everything happens as planned give an air of spontaneity to the hilarity. Although it is broad in its humor, it is not distasteful. Nobody could take exception to anything pictured in the film.

The First Gray Hair (Gaumont, Oct. 25).—This is staged and acted so extremely well that one wishes the narrative were a little more coherent toward the close. Some spectators can figure out for themselves the omitted scenes, possibly, but still it needs more explanation for the ordinary man to realize just what bearing on events the older woman's disguise had. She apparently accepted the advances of the man when he thought she was somebody else, but what became of the other woman in the meantime? Here is a young man equally in love with his cousin and her niece, with whom he makes appointments. The cousin keeps the niece's appointment, whether with or without the young woman's connivance does not appear. At any rate, she accepts the man's attentions until she discovers a gray hair; realizing then that youth is behind her she turns the man over to the guileless girl. The acting in the three roles is realistic in effect, pleasing to watch, and charming in appearance. The actors have an unusual instinct for assuming easy and graceful attitudes.

The Bouquet (Essanay, Oct. 26).—Married men should never leave off paying those little attentions to their wives that women love so well. The married man in this story neglected his duty and a coldness sprang up between him and wifey. After a spat he went out in the park, met a strange girl by accident and sent her a dozen American Beauty roses from the florist's. But luckily the boy lost the girl's address and the florist sent him with the roses to the husband's home. The wife was so elated with the unexpected present from hubby that she met him that night in a spirit of loving kindness that solved their future happiness. He was wise enough after that to take the hint and placed a standing order for roses to be sent daily to his wife. Some of the scenes of this excellent comedy moved a little unnaturally and the wife showed a tendency to recognize an imaginary audience in front, but on the whole the acting was excellent.

Hank and Lank Take a Rest (Essanay, Oct. 26).—The incident on which this short farce is based is strained and the humor of the thing suffers in consequence. While the two familiar tramps are resting a mischievous boy ties one end of a rope to Lank's ankle and the other end to the ankle of a policeman. Then Lank and Hank run and the two tied men fall down innumerable times. Either one could have untied the rope and escaped the falls, or the policeman could have caught up and captured his prisoners, but they preferred to continue the trouble through several scenes that lacked sufficient plausibility to make them funny.

The Signet Ring (Urban, Oct. 26).—

This is a costume drama of a bygone age, and it is pictured in beautiful scenes, one of which would represent an ancient castle to better purpose if a modern iron picket fence were not so conspicuous in the foreground. A prince is to marry a neighboring princess whom he has never seen, and sends her a ring by a trusted courtier, who is to bring the lady back for marriage. On the way back the messenger abandons the princess in the woods and substitutes his own daughter. Justice prevails when a fancy embroidered shawl is brought to the prince to be sold and he insists on seeing the maker, who is none other than the princess. The signet ring which she still retains settles the matter. The acting is creditable.

False Love and True (Lubin, Oct. 27).—This very simple story has the merit of being well acted. The "little heiress," who is not by any means little but is a good sized chunk of a woman, becomes disgusted with her suitors and goes to an obscure boarding-house to live. Here she meets and loves a husky young fellow and finally marries him after he has done her the service of ejecting one of her "chappie" lovers who has traced her up. After marriage she takes him to her palatial home, where for a moment the reviewer feared he was going to get mad and refuse his good fortune. But no, he remained, and thus ends the story.

Edith's Avoirdupois (Lubin, Oct. 27).—A Lubin chase, carried out with considerable spirit, aided by a well-known trick of the camera, is introduced in this film with some plausibility. Edith is fat and is trying to work off her overweight by athletic exercises. Her husband and father think she is crazy, and when she sets out for a mile run they know she is. They follow and others join in as fast as they are toppled over. But they never catch her, and in the end all hands learn that she has had method in her madness.

Blasted Hopes (Selig, Oct. 27).—This is really a superior film story presented in a superior manner. It tells an old, old story but a truthful one, unblemished by strained situations. A party of hunters returning by automobile run out of gasoline and stop for the night at a farmhouse, where one of the young men amuses himself making love to the farmer's daughter, a character that is most faithfully portrayed. He lightly promises her to come back and marry her, and she believes him, refusing to wed the fat farm boy who had been her previous sweetheart. But the city man forgets the country girl and weds one of his own class. He is away on his wedding trip when the country girl, having quarreled with her parents, comes to the city to seek him out. When she discovers the truth, after patiently waiting his return, she drowns herself, and the new wife never knows; only the guilty man is aware of the tragedy, too late to avert it. Mawkish sentiment has been wisely avoided in the picture.

Under the Stars and Bars (Melies, Oct. 27).—Events doubtless happened exactly as depicted in this film, in the main current of narrative at least, there is every semblance of reality. Many a Southern soldier was held as prisoner of war, unable to communicate with his family until after peace had been declared, and many a Southern soldier returned to find his home dismantled and his family scattered. Perhaps not so many were reunited to their families by generous little girls who bought apples to give away to invalids. That is the way it happened this time, and without any strain on romantic credulity, although the conclusion is rather conventional. The film is notable for its scenes in the Union lines, in the besieged Vicksburg, and in the dilapidated town after the war. The Union flag showed as many stars in 1861, as ever shone on its blue field subsequently. The film is interesting, although the interest is divided between the narrative and the period portrayed.

The Proposal (Biograph, Oct. 27).—This film has its obvious point, although Colonel Roosevelt would never endorse the moral it preaches. A bachelor, allured by the widow's cooking, writes a proposal to her. After entrusting it to the mail box, he had misgivings upon seeing a neighbor weighted down with bundles for his wife. All his attempts to waylay his letter were fruitless, and he retired to his room with the determination of blowing his brains out—or, at least, of putting a bullet through his head. Imagine his joy when his letter was returned for better direction. Overjoyed by the escape from doubtful connubial bliss, he registered a solemn vow never to meddle again with the eternal feminine. The acting, though of an obvious breadth, is really mirthful. One very clever bit of management is a scene interpolated in the writing of the letter, so the bachelor did not seem to dash off his proposal with the speed of an expert stenographer. A little more might have been made of the proposal, if we had been shown his perplexed attempts at putting his heart on paper.

The Passing of a Grouch (Biograph, Oct. 27).—This is a very human story, humorous as well as realistic. Not the least of it is the excellent acting. There is, however, a strong narrative for the actors to work with; so, being people of intelligence, they deliver it with ease and effectiveness. The hero slipped on a banana peel before a crowd of his commuting lady friends, and what happened? Being restrained by their gentle presence from expressing himself freely, he bottled his anger until he reached his office where he poured out the vials of wrath upon his innocent clerk and stenographer. The clerk vented his anger upon an old gentleman, who carried the grouch to a restaurant, where a dilatory waiter became the mark of his displeasure. The waiter subsequently quarreled with another patron. This man bumped into a small boy on the pavement and cuffed him soundly, the boy teased a policeman, the policeman had a tiff with his friend, the cook, and the cook gave notice to her mistress. This mistress, the wife of the originator of the grouch, greeted him stormily upon his return, and could be pacified only by a new hat. The action is no strain upon credulity; it is all logical, sane, and probable, with very little overacting. Possibly the wife was too peevish, but as a rule, the grouch is gentle enough in its expression.

Max in the Alps (Pathe, Oct. 28).—The hero's adventures in the Alps were more or less comic, according to one's conception of comedy. Not much of the intellectual entered his herculean efforts to climb up the snowiest places he could find, and physical humor leaves no sting behind it. Certainly the latter type has its advantages. Max, sent to get an edelweiss blossom to prove his devotion, climbed through drifts, dropped into holes, slid down precipitous slopes and otherwise disported himself in a manner that is calculated to drown the sorrow of the spectator. He ended by buying a blossom from a more successful explorer, a course which was eminently more sensible than the one he was attempting. His contortions in climbing the Alps cannot be classed exactly as acting, still they serve the purpose of the film.

A Buffalo Fight (Pathe, Oct. 28).—Some spectators may find interest or edification in this film, but they are not the ones who have reached a very elevated stage of civilisation. To be interesting the exhibition would have to be barbarous. In this film the two animals had to be prodded into combat in a fashion that insulted their brutal intelligence. Bear-baiting went out of fashion some centuries ago. This film is rather behind the times.

The Alpine Guide (Edison, Oct. 28).—Where so much attention is distracted by the scenery not much is left for the story. In this case that is just as well, for the story doesn't serve any particular purpose. The Alpine guide fell in love with the tourist, she slapped his face, and the guide's wife rescued her from her precarious position on the glacier. Judging from the ease with which the wife accomplished this heroic deed the heroine might just as well have rescued herself. The action is not at all impressive, but naturally it must suffer in comparison with the grandeur of the background. The various views of the snowy valleys high up in the folds of the Alps were realistic enough to send a shiver down one's spine. The danger of the heroine, however, did nothing of the sort. The dog who carried the girl's message is a noble specimen of his kind, anybody can get up plenty of enthusiasm over such a handsome and spontaneous matinee idol.

Indian Pete's Gratitude (Kalem, Oct. 28).—Indian Pete is a finely portrayed character, and the other players in this melodrama of the alleged West are well handled, but the scenery being across the Hudson around the Palisades does not always make good. The story is as reminiscent as the scenery, being a race to reach the land office between a crook and a woman, each desiring to register the transfer of the same mining claim. Of course the woman wins and the crook is arrested. In the meantime another crook is patiently holding a gun on the girl's father (or is it her husband?). Why remain all these hours waiting to be caught is not revealed. But he does and is arrested. Indian Pete had been shot early in the trouble and is found dying on the road. He had aided the girl to get away for the land office and had paid his debt of gratitude for having been saved by the old miner in an earlier scene.

Captain Barnacle's Chaperon (Vitagraph, Oct. 28).—The chaperon was for Captain Barnacle's daughter, whom the old gentleman was determined should not marry her sailor lover, Jack. Now it is perfectly proper and allowable for young love to circumvent grouchy old age, and hang the consequences, but somehow this reviewer's heart went out to the poor, deserted old chaperon as she stood there by the roadside with her suit case and watched her dream of married bliss drive off with the young girl she had been set to watch. Why couldn't the writer of the story have let the trusting old lady down more softly? All this lamentation will show the reader how intensely human the story really is. It is splendidly acted and abounds in pleasing situations. After hiring the chaperon to watch his daughter the captain goes away on a voyage. Jack, the lover, disguised as an itinerant vender calls at the house and makes love to the chaperon while arranging with his sweetheart for the elopement that follows. The scene in which the girl tries to hide Jack's letter is clever in idea but is dragged out too long.

The Silent Message (Essanay, Oct. 29).—There are three strong points about this Western melodrama that make it notable—one of the best films of its class ever produced. The acting is fine, being natural and expressive; the story is logical as well as thrilling and introduces a novel incident with the utmost plausibility; finally, the scenery is indisputably Western, giving that sense of distance that can nowhere be attained in the East. The novel incident referred to concerns a girl alone in a mountain house at the mercy of a desperado who is escaping from the sheriff and his men. She has just sent the officers away under pressure of the fugitive's revolver, shoved into her back from his place of concealment. Alone with her he is about to force his brutal affections on her when she is able to signal out of the window to an Indian girl servant who is deaf and dumb. The signaling is in the deaf and dumb sign language, and the Indian girl speeds away on horseback for help. A little more variety might have been interjected into the scenes in the house while the girl lures the desperado to remain until help comes—a good dinner for the famished man would have plausibly consumed the time, but help arrives and the fellow is captured, after which he is dragged away by the sheriff and his men without any timeworn posing and betrothals and so on.

The Life of Moliere (Gaumont, Oct.

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THE TAMING OF WILD BILL

Released Monday, November 7

Wild Bill sure was wild, about as wild as they make them along Crazy Creek, but Bill wanted to sell his mine and go back East, where he could get some one to do his cooking and sew on his buttons. A mine sharper offered to buy his mine, but he was planning to forge the claim papers and hold the originals with which to jump the mine. It might have worked but for the pretty typist, who took a fancy to Bill. She warned him of the trick, and Bill not only got the papers but the typist. That is when his taming started, and there was loud mirth along Crazy Creek when it was found that the wild one had been tamed. Length, about 900 feet.

Released Thursday, November 10

The Mystery of the Torn Note

The rejected swain wrote: "I am going to drown my s——" That is where the note ended, because a corner was torn off. Not until the lively chase ended did they find it was his sorrows he was going to drown. Length, about 500 feet.

The Gambler's Charm

The gambler, attracted by a little child, gave her the watch charm she had admired. This was taken from her by her father, a gambling fiend, who sought to buy chips with it. The gambler recognized the charm and called the holder a thief. There was a fight, and the shock of his wound led the father to reform. Length, about 450 feet.

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29).—There is no denying the high artistic quality of this picture, which shows incidents in the life of Molière, ending with his despair over the heartless conduct of his wife, his last appearance on the stage and his death at home. The parts are all admirably taken by competent French players and the production is in all respects adequate.

The Indian and the Maid (Pathe, Oct. 29).—The scenes in which the maid nearly loses her life floating down a river after having fallen over a cliff, and the thrilling rescue by the Indian, who swings himself into the raging water at the end of a rope, are well managed for effect—almost as well as the last scene, where the Indian finally drowns himself and his body is seen drifting down the rapids. In between these scenes a number of things happen. The Indian falls in love with the girl, who is supposed to be visiting with her uncle, a Western rancher. The Indian is sent to college by the uncle, so that he may qualify for the girl. After graduating he accompanies his college chum to call on the latter's sweetheart and discovers that she is his own divinity—the one he has worshiped in his dreams. Without making any fuss over it he quits the house and goes West to join his people, but they will have none of him because he has adopted the ways of the white men. It is then that he visits the scene of the earlier rescue and takes the fatal plunge. The picture has elements of strength and is well acted. The scenes, however, give no indication of Western ranch country or ranch life. It is Eastern farmland, undisguised, excepting the river scenes.

Reviews of Independent Films

The Girl Cowboy (Bison, Oct. 25).—This title is not as impossible as it seems. The sweetheart of a young rancher dresses in men's clothes and follows him to his ranch, hiring out as a cowboy, and she carries the part off very well. They had previously quarreled over a playful trick she had worked off on him, and he had left her in anger. She mounts a horse and goes out on the range with the others. There are no cows in sight (there seldom are in a cowboy picture), but rustlers show up and are chased off. The cowboy girl is not able to keep up in this fracas and eventually she is exposed and becomes reconciled to her lover. The film is rather better than the usual cowboy subject.

A Plot That Failed (Powers, Oct. 25).—There is some ingenuity employed in constructing this artificial melodrama, although certain incidents are not new. A cowboy, who desires to transfer his love from one woman to another, writes the rejected one that he no longer loves her. She plots with another chap, who also wants girl number two, and they send the letter mentioned above to the last-named girl. Then they bring her to a place where the plotting girl has induced the hero to meet her for a last parting kiss. Seeing the embrace and kiss convinces number two that she is in the discard, and she at once throws herself into the arms of the heavy, demanding immediate marriage. The ceremony is under way when the hero drags number one into the room and forces her to confess. After this the wedding goes on with the hero in the place of the heavy. The acting is as artificial as the plot.

The Lord and the Lady (Powers, Oct. 25).—A crook steals the suit case of a newly arrived lord, dresses in the clothes and keeps the engagement mentioned in a letter found in a pocket of the coat. It is an introduction to a wealthy family. But the wealthy man and his wife have left on a visit somewhere and the maid is parading around in her mistress' clothes. She receives the bogus lord and entertains him in a scene that fails to realize all the comedy that would appear easily available. The return of master and mistress and the arrival of the rightful nobleman ends the complication. There is considerable amusement in the picture, although there might have been more.

Young Lord Stanley (Thanhouser, Oct. 25).—A young English nobleman who

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NOV. 17

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NOV. 21

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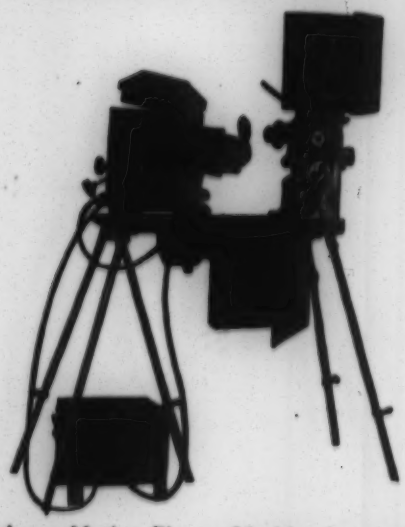

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Kalem Films

KALEM

FOR A WOMAN'S HONOR

ISSUED WEDNESDAY, NOV. 9. Length, 960 Feet.

Virginia, 1860. An Absorbing Story of the Southland.

THE ATTACK ON FORT RIDGELY

Indian Historical Drama

ISSUED FRIDAY, NOV. 11. Length, 1000 Feet.

An Episode of the Sioux Wars.

Exceptionally fine four-color Posters for both these headliners by the A. B. C. Co., of Cleveland, O.

WATCH FOR A COMING BIG NOVELTY

KALEM COMPANY: 235-239 West 23d Street, New York City

TEFT JOHNSON OF VITAGRAPH STOCK.

De Witt and Wheeler, N. Y.

Teft Johnson, who has been a lead and heavy with the Vitagraph Company of America for nearly two years, is a painstaking and impressive actor. He was with Mrs. Leslie Carter as a lead in The Heart of Maryland, Du Barry, Zaza and Adrea for four years. He appeared in Via Wireless under Fred Thompson and was with Blanche Bates in Darling of the Gods, Under Two Flags, Girl of the Golden West; Keith and Proctor's Stock; Eugene Blair's Lady of Quality, and also appeared with Robert Mantel in King John and was twelve years with David Belasco.

---

leaves home because his father wants him to marry a woman he doesn't fancy, comes to America, runs out of money, hires out as a groom, wins the love of a rich American girl, is discharged because papa catches him kissing daughter, learns of his father's death and enters into his lordly estate, calls at the American girl's house as an honored guest, is recognized and welcomed —"Bless you, my children!" and all ends happily. Very mushy, isn't it? However, it is very well acted, with a few incidental exceptions, and will please those who like stuff of that kind. In the scene where old Lord Stanley makes a new will, would he have destroyed the old will by tearing it across once and throwing it on the floor? This is a common fault of actors—throwing things on the floor. And why the necessity of a will anyhow? Estates of this kind in England are usually entailed, and even if the young lord had been a pauper his title would have been enough for most rich American girls. Again, when the young lord appears at the American's home, the girl's indifference to the titled guest is overdone—refusing to look at him when introduced.

Mendelssohn's Spring Song (Imp., Oct. 27).—Just what the producers are trying to get at in this film is past finding out. Is it intended for a farce, a comedy or a poetic fancy? We see Mendelssohn wandering around listening to people making various kinds of noises. From a hunter blowing his horn he is supposed to get one strain of the Spring Song, from a baby crying another strain, from a lovelorn fiddler still another strain, and from two men yawning a fourth strain, and so on through several scenes. Then he composes the Spring Song and plays for the crowd in a beer garden. The picture is devoid of interest or apparent point, and naturally enough the acting is vague.

The Hobble Skirt (Imp., Oct. 27).—This is pretty near the limit for foolish farce. The story has not the first indication of plausibility, and the different situations therefore fall flat. A society of women collecting charity insists on all members wearing hobble skirts. One of the ladies gives her skirt to a tramp to carry to the meeting place, and he puts it on and joins the party. The incidents that follow fail to raise a laugh in any instance. Seriously, this sort of stuff is damaging to Imp. reputation.

Ruin (Itala, Oct. 27).—If the spectator could comprehend what all the manipulation of documents between the financiers in this film was really meant to convey, there would have been some interest, perhaps, in the picture. As it is, the most of the action is meaningless. We are only able to gather that a banker's assistant loves the banker's wife and she plots with him somehow to ruin the husband. After the ruin the banker discovers the guilty pair in his house, locks the doors, sets fire to the flimsy scenery that represents the walls, and all three people go up in smoke.

The Sergeant's Daughter (Solax, Oct. 28).—The main points of this story form a strong narrative, but they have not been worked out with much regard for probability in the details. Juanita, apparently a genuine Philippine maiden, suddenly blooms into an English-speaking, tailor-made lady when she goes in search of her recreant lover. He, of course, had long since forgotten her and was caddishly boasting about town that he would marry the sergeant's daughter. Juanita, calling upon the man, managed to shoot him. To save the sergeant, she confessed her guilt and died. What her malady was, the scenario artist leaves to imagination. The acting is much better than the film deserves. Although there is nothing injurious in the narrative, it is painfully unconvincing in its machinery; it needs to be much more coherently hitched together, and it needs polishing at every point.

The Fairies' Hallowe'en (Thanhouser, Oct. 28).—This sounds as if it ought to be very clever, but aside from the work of the little heroine and the dance of the fairies it is entirely uninspired. It needs a drastic application of imagination. The broad idea is excellent, but the details of the management indicate impoverished resources. When the aid of fairies is invoked it opens up all sorts of avenues of fanciful treatment, but this film doesn't get away from stolid realities. For example, nobody could imagine anything more earthly than the outside of the house from which the little girl escaped with the fairy queen and her comrades. That should have been treated fancifully. The events pictured don't amount to anything; there is a sameness about them, nothing surprising happens, and not very much that is pretty. Worst of all is the poetry (?), which is interpolated to explain the narrative; that is beyond criticism. The Thanhouser Company has missed good opportunities in this film.

The Armorer's Daughter (Reliance, Oct. 29).—A strong narrative, a large cast of competent actors, lavish mountings, and resource in invention form a combination that is hard to beat. The Reliance Company has all of these. Most notable is the realizing imagination that directs the whole production, for without that the other components would be barren of real artistry. Everything is on a generous scale, with an abundant supply of trivial items that add the necessary variety without marring the unity. The Roman Consul's son, failing in love with the armorer's daughter, married her secretly and refused the regal alliance planned by his father. When the Consul imprisoned his son and sold the wife into slavery the young man followed her away to barbarian lands. The acting at all points impresses one with its reality; it is truthful without exaggeration. There is not too much gesticulation nor too much anguish, but the action moves with dignity and precision. The film is also a veracious exposition of Roman customs so far as we know them; the various persons who pass through the market place illustrate this point. The characters are so idealized that the improbability of the complication does not offend.

LICENSED FILM RELEASES.

Oct. 31, 1910.

		Feet.
(Bio.)	Two Little Waifs. Drama	997
(Selig)	Settled Out of Court. Drama	1000
(Lubin)	Brothers. Drama	...
(Pathe)	Max and His Eyes. Com	394
(Pathe)	New Style Inkwell. Com	272
(Pathe)	Darjiling. Scenic	331

Nov. 1, 1910.

(Vita.)	Double Elopement. Com	999
(Edison)	Key of Life	...
(Gau.)	Both Were Stung. Com	...
(Gau.)	Mediterranean. Scenic	...
(S. & A.)	A Fortunate Misfortune. Com.	1000

Nov. 2, 1910.

(Edison)	Boy Scouts of America	...
(Edison)	Riders of the Plains	...
(Pathe)	Cowboy Justice. Drama	750
(Pathe)	Faceri Family. Acrobatic	243
(Kalem)	Rough Rider's Romance. Drama	...
(Urban)	Tragical Concealment. Drama	...
(Urban)	Crossing Andes. Travelogue.	...

Nov. 3, 1910.

(Bio.)	Walter No. 5. Drama	997
(Selig)	Early Settlers. Drama	1000
(Lubin)	Mike, the Housemaid. Com.	...
(Melies)	Birthday Cigars	...

Nov. 4, 1910.

(Pathe)	Women of Samaria. Biblical.	902
(Edison)	Little Station Agent	...
(Vita.)	Children's Revolt. Com	992
(Kalem)	Silver Cloud's Sacrifice. Drama	987

Nov. 5, 1910.

(Pathe)	Abraham Lincoln's Clemency. Drama	1030
(Vita.)	Mountains of Kentucky. Drama	978
(Gau.)	Fishing Smack. Drama	961

Nov. 7, 1910.

(Bio.)	The Fugitive. Drama	996
(Pathe)	Max in a Dilemma. Com	446
(Pathe)	Micro-Cinematography. Educational	449
(Selig)	Lady Barbers. Com	...
(Selig)	The Bachelor. Com	...
(Lubin)	Taming of Wild Bill. Com	990

Nov. 8, 1910.

(Vita.)	Tale of a Hat. Com	954
(Edison)	Trip Over Rocky Mountains. Scenic	440
(Edison)	Lassie's Birthday. Com	560
(Gau.)	Israel in Egypt. Drama	...
(S. & A.)	Masquerade Cop. Com	...
(S. & A.)	Hank and Lank	...

Nov. 9, 1910.

(Edison)	Ship's Husband. Com	1000
(Pathe)	Mexican Legend. Drama	1033
(Kalem)	For a Woman's Honor	960
(Urban)	(Not reported)	...

Nov. 10, 1910.

(Bio.)	Simple Charity. Drama	993
(Selig)	The Vampire. Drama	1000
(Lubin)	Gambler's Charm. Drama	450
(Lubin)	Mystery of Torn Note. Drama	500
(Melies)	Mountain Wife. Drama	980

Nov. 11, 1910.

(Pathe)	Black Heart. Drama	623
(Pathe)	Dutch Types. Scenic	358
(Edison)	The Adoption. Drama	1000
(Vita.)	Nine of Diamonds. Drama	990
(Kalem)	Attack on Fort Ridgely	1000

Nov. 12, 1910.

(Pathe)	Gambler's End. Drama	1000
(Vita.)	Jean Goes Fishing. Com	983
(Gau.)	(Not reported)	...
(S. & A.)	(Not reported)	...

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CHICAGO, ILLS.

LEO DOUGHERTY MARRIED.

Leo Dougherty, the able and versatile publicity representative of the Biograph, was married Wednesday, Oct. 26, to Miss Mayme Elmore Butt, daughter of Mr. and Mrs. Henry A. Butt of New York. The wedding was private at the home of the bride's parents, and the festivities in the evening were also meant to be quiet and exclusive, but owing to a hitch in the stage management they took on the qualities of an ovation. When the wedding party of nine alighted from two automobiles at the Criterion Theatre, there was found displayed from the back of one of the cars a huge placard reading "Just Married. Who's Loony Now?" The news spread into the theatre and to the stage and the result may be imagined. Mr. Dougherty who has been with the Biograph company for a number of years and who was previous to that well known as an actor and stage director is being warmly congratulated by his many friends in motion picture circles and in the profession.

NOVEL PRIZE OFFER.

The new American Film Manufacturing Company offers $200 in cash prizes for the best letters of not over 200 words, describing the first four releases of the company, the dates of these releases being Nov. 14, 17, 21, 24. Contestants must have their letters in the hands of the contest editor, American Film Mfg. Co., Ashland Block, Chicago, Ill., not later than Jan. 20. Any one may compete, exhibitors, operators or patrons, and it should attract wide interest.

IMP BIRTHDAY PARTY.

The Independent Moving Picture Company (Imp.) celebrated its first anniversary dating from the release of its first film, Oct. 28, 1909, by giving a dinner at the Imperial Hotel, New York. Over one hundred members and employes of the company and a few invited guests were present. Carl Laemmle and Thomas Cochrane, of the company, and others responded to toasts.

HOUSES MUST BE LIGHT.

Deputy Chief Oliver of the License Bureau of New York City has sent a letter to all motion picture exhibitors in this city, informing them that they will be required to keep their theatres lighted, "so that persons in the audience are at all times easily visible." The order will meet the warm approval of all friends of the motion picture theatre.

A "WELCOME" TO VIC. SMITH.

Friends and business associates of Victor Smith, cashier of the Vitagraph company, entertained him with a supper at Raub's restaurant, Brooklyn, Saturday night, Oct. 29. The affair was highly enjoyable. Mr. Smith had just returned from a five weeks' trip to California, and the supper was in the nature of a welcome home.

BASEBALL CHAMPIONSHIP FILM.

The Essanay full length reel of the national championship baseball series between the Chicago National club and the Philadelphia American, was released Oct. 28, according to an announcement from Chicago. It is said that the demand for the film has been unprecedented.

MEXICAN CENTENNIAL FILM.

The Selig company announces a special release of the Mexican Centennial Celebration. The film is described as unique and is strongly recommended for its educational value.

COLONEL ROOSEVELT IN THE AIR

The Edison Company secured excellent pictures of the St. Louis aviation meet, including a view of Colonel Roosevelt going up in a biplane with Archie Hoxsey. The film was released Oct. 26.

MOTION PICTURE NOTES.

Harry Weiss, of Menominee, Mich., has disposed of his interest in the Vaudette Theatre to W. J. Walker, who took charge Oct. 1. C. F. Goodrich, of Green Bay, Wis., has purchased the Bijou and remodeled interior; excellent programme every night to packed houses. Under management of Harry E. Ramacon. The Royal put on the Passion Play Oct. 17-22 to packed houses.

At Caldwell, Ida., the Mazie and Star did capacity business Oct. 4-8.

At Willimantic, Conn.—The Bijou: Harry Shorts has proved to be the most popular singer, giving the songs in a spirited manner. Fine business Oct. 22-29. At the Scenic: Manager Dorman is delighted with the continued good business and he gives the audiences the best of Licensed pictures.

What has been heretofore known as Kotzschmar Hall, Portland, Me., will now be occupied as a picture house and be known as the Casco. House will seat about 800 and is some distance from the main thoroughfare.

PITTSBURGH.

Interesting Plays Draw Good Audiences—Last Week's Bills and Current Attractions.

PITTSBURGH, Nov. 1.—It was like watching three rings at a circus to follow most of the attractions in the unusually large and elaborate production of The Summer Widowers, which drew capacity audiences all of last week at the capacious Alvin Theatre. It was entertaining from start to finish. Lew Fields naturally created a great deal of fun. Irene Franklin was amusing as the Female Detective, and her song, "Red Head," evoked numerous and deserving encores. Then there were Willie P. Sweatnam, Fritz Williams, Eugene O'Rourke, Vernon Castle, Ada Lewis, and Alice Dovey, all of whom contributed to the enjoyment of the whole, and the large chorus was a decided feature. The stage settings were massive and handsome, and the costumes bright and attractive. The current week offers Up and Down Broadway, with Eddie Foy and a large company opening last night to a crowded house.

The Third Degree was a dramatic and interesting play and drew good sized attendance at the Nixon during the past week, and nearly all of the players did admirably. Fernanda Eliscu gave a forceful and convincing portrayal of the young wife, winning the sympathy and understanding of the audience to the end. James Seeley was impressive as Brewster, the lawyer, and his method clearly suggested a fine conception of the role. Fraser Coulter, Alfred Moore and Lida McMillan all merit mention for good work, and the balance of the cast rendered adequate support. The play was satisfactorily mounted. This week, Blanche Bates in Nobody's Widow.

Large and interested audiences attended the Lyceum last week, where The Port of Missing Men was presented, and the play pleased.

Brewster's Millions began the week last night before a well filled house.

Old Heidelberg was finely produced by the Harry Davis Stock company at the Duquesne last week. Mary Hall made a charming Kathie and Albert Morrison was acceptable as the heir apparent. The Shaubraun this week.

Andrew Mack is the headliner of a varied and good bill at the Grand, which continues to draw capacity audiences daily.

Harry Williams' Academy offers Pat White and his Gaiety Girls, and Sam Howe's company is at the Gayety.

ALBERT S. L. HEWES.

CINCINNATI.

The Jolly Bachelors at the Lyric—Forepaugh and Holden Companies Continue to Please

Lew Fields' musical production, The Jolly Bachelors, is the attraction at the Lyric, opening Oct. 30.

Lillian Russell in In Search of a Sinner opened at the Grand 31 and is drawing her usual large audiences.

The Forepaugh Stock co. is giving A Woman's Way a splendid production at the Olympic, and the play is proving a strong drawing card.

The Holden Stock co. is appearing in A Real Man, which has never been seen here before.

The Cowboy and the Thief opened at Heuck's 30.

Keith's Columbia has a fine bill this week, with The Maid of Mystery as the headliner.

The bill at the Orpheum includes Frank Sheridan in The Derelict, W. S. Hart in The Hold Up, the Arfl Mystery, May Bunch and her toy terriers, Charles Keuna, the Tokyo Fakir; Johnson Clark, English ventriloquist, and others.

World of Pleasure is the attraction at People's.

A. J. McNAIR.

BALTIMORE.

The Three Twins, Arsene Lupin, and Madame X Among the Week's Attractions.

The Three Twins returns to Ford's after two most successful engagements last season. Clifton Crawford still heads the large co., and the singing, dancing, costuming and comedy are as enjoyable as ever. Blanche Bates in Nobody's Widow follows. The Bohemian Girl 14-16.

William Courtenay is seen at the Academy of Music in Arsene Lupin. Mr. Courtenay is supported by Virginia Hammond and a thoroughly competent co. Henrietta Crosman follows in Anti-Matrimony, and will in turn be succeeded by Francis Wilson in The Bachelor's Baby.

One of the strongest plays presented in our city for a number of years is Madame X, now at the Auditorium. Dorothy Donnelly's acting is really remarkable. The co. is a splendid one, and is composed of William Elliott, Malcolm Williams, Robert Paton Gibbs, W. H. Denny, and Boyd Nolan. Next week, William Collier in his new comedy, I'll Be Hanged If I Do.

The play at the Holliday Street is Through Death Valley, which deals with the darker side of Mormon life. At the close of the week it will give place to Queen of the Outlaws' Camp.

Lolo, the Mystic, is the principal feature of the Maryland Keith bill. Clara Belle Jerome and Her Eight Dancing Toodles, Jack McKay-Gordon and Marx, Butler Havilland and Alice Thornton, Karl Emmy's Pets, Brice and King, and Clara Ballerini complete a good bill.

The Flirting Widow is at the Gayety; Sam T. Jack's co. at the Monumental, and vaudeville at the Victoria and Savoy.

George F. Boyle gave his first recital at the Peabody Conservatory of Music Friday afternoon last, scoring a triumph. Mr. Boyle is the latest addition to the piano department at the Conservatory, and his advent will have a marked effect on the musical world in Baltimore.

HAROLD BUTLEDGE.

AROUND VARIOUS CIRCUITS.

Few Notes of Activity from Managers in a Wide Territory

J. J. Coleman Circuit.

C. G. Miller will manage the Princess Theatre at Holly Springs, Miss., and be represented by this office.

A. G. Delamater has bought the producing and all playing rights to On The Firing Line, and is arranging a route over this circuit.

James P. Logan has succeeded P. Carney as lessee and manager of the Crescent Theatre at Shelbyville, Ky., and has placed the exclusive bookings of the house with this circuit.

Gardiners Brothers company will play through Arkansas during November, December and January.

Barton and Wiswell have booked the Dixie Minstrels through Arkansas and Mississippi in November.

Cat and the Fiddle did an enormous business through Mississippi and Louisiana last week.

C. A. Bart Southern Circuit (Inc.).

The beautiful opera house at Mt. Pleasant, Tenn., burned on Oct. 25. The loss is estimated at $65,000. Manager Charles W. Gilman reports that a new building will be erected which will be ready for next season.

J. G. Conner, manager of the Citizen's Theatre, Murfreesboro, Tenn., advises that his house will close for a week or ten days for repairs. Business so far this season has been good.

H. S. Grant, manager of the opera house, Warrenton, N. C., has placed his theatre on this circuit.

Charles F. Flinn has assumed the management of the Elks Auditorium at Tuscaloosa, Ala., and the theatre has been placed on this circuit.

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PALS

By EDMUND DAY

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CHARLES HILL MAILES

Supporting FRANK KEENAN in "THE OATH"

VAUDEVILLE Playing the "Stranger"

THE RECORD OF DEATHS.

Ethel Greybrook Greaves, who retired from the stage about three years ago, died of cancer at the Edwin Forrest Home, Holmesburg, Pa., Friday evening, Oct. 28, at the age of forty-nine years. Miss Greybrook was born in Hereford, England, and made her first appearance on the stage in that country. For several years she played in England, appearing in companies of Barry Sullivan. Coming to the United States Miss Greybrook appeared in many well-known productions under the management of W. J. Florence and later of Daniel Frohman. Miss Greybrook married Henry Holland, the actor, in 1885, and after his death married Tracey B. Greaves, a journalist well known in London, Philadelphia, and New York. Mr. Greaves died three years ago. She leaves two daughters. Among the roles in which Miss Greybrook had appeared in New York were as Lady Barbara Sinclair in Christie Johnstone at the Windsor Theatre (1880); May Edwards in The Ticket-of-Leave Man, with W. J. Florence, at Booth's (1882); Edith Granger in Dombey and Son at the Grand Opera House (1883); Eileen Moriarty in Eileen Oge at the Grand Opera House (1885); in Queens at the Union Square, with Philadelphia, and New York. Mr. Greaves died three years ago. She leaves two daughters. Among the roles in which Miss Greybrook had appeared in New York were as Lady Barbara Sinclair in Christie Johnstone at the Windsor Theatre (1880); May Edwards in The Ticket-of-Leave Man, with W. J. Florence, at Booth's (1882); Edith Granger in Dombey and Son at the Grand Opera House (1883); Eileen Moriarty in Eileen Oge at the Grand Opera House (1885); in Queens at the Union Square, with Eben Plympton (1884); Mrs. Lecker in McFadden's Spirits at Leavitt and Pastor's Third Avenue (1885); in Our Governor at Daly's (1886); in The Silver King, with Carl Haswin, at the People's Theatre (1888); in A Red Coquette, with Estelle Clayton, at the Union Square (1888); as Mrs. Jo Parker in Uncle Joe, with J. K. Emmet, at the Fourteenth Street Theatre (1889); in The Wife at the Lyceum (1889); in The Charity Ball (1897). She was raised to stellar honors and made several tours of the country.

Mark Ellsworth, after an illness of some months, passed away at Wilton, Conn., on Oct. 25. Mr. Ellsworth had been identified with the stage for many years, playing heavies with James O'Neill in The Three Musketeers, When Greek Meets Greek, and Monte Cristo back in 1898, and continuing with that star for several seasons. He was later actively associated with the Actors' Society, of which he was the secretary during 1907 and 1908. After a short time with Sanger and Jordan he opened a dramatic agency in the Gaiety Theatre Building about a year ago and shortly thereafter was taken ill and had been ailing since. He was forty years old, a member of the St. Cecelia Lodge, F. and A. M., the Ivanhoe Lodge, K. T., and the B. P. O. E. No. 1. The funeral was conducted by the St. Cecelia Lodge, the services being held at St. Paul's P. E. Church, Bronx, on Oct. 29. The interment took place at Kensico Cemetery.

Mrs. Frances Chase, mother of Pauline Chase, of Our Miss Gibbs, died at Miss Alston's Sanitarium, Sept. 28, following an operation for the removal of a tumor. Miss Chase was in Philadelphia, but hurried back to New York when the alarming news reached her, and Gertrude Vanderbilt substituted for her.

Michael Battelle, father of Nellie Battelle, died in Sligo, Ireland, at the age of seventy-four years.

NOTES OF VARIOUS ACTIVITIES.

The furnishments, engravings, paintings, etc., of the late Julian Edwards will be offered at public auction on Thursday, Friday and Saturday of this week at the rooms of the Fifth Avenue Art Galleries, Fifth Avenue and Forty-fifth Street.

Some seven years ago, after the firm of Shipman Brothers failed, Ernest Shipman started up on his own account, and voluntarily cleaned off all the past indebtedness of the firm. The panic of 1907 mowed Mr. Shipman down, when he appeared firmly established, and so discouraged him that he gave up theatricals for two years and globe-trotted. He is now general traveling manager for the merged stock interests of Frederic Belasco, Oliver Morosco, and George L. Baker in the West, and contemplates coming East in the very near future and establishing once more on the "White Way," representing Western stock interests, as well as some theatrical undertakings of his own. There can be no better introduction for this hustling young manager to his old stamping ground than meeting any and all creditors with 100 cents on the dollar.

DATES AHEAD.

Received too late for classification.

BACHELOR'S HONEYMOON (Central: Gilson and Bradfield, mgrs.): Kelowna, Can., 3, Vernon 4, 5, Nelson 7, Trail 8, Rossland 9, Grand Forks 10, Greenwood 11, Phoenix 12.

BACHELOR'S HONEYMOON (Southern: Leon A. Gilson, mgr.): Red Cloud, Neb., 4, Jennings, Kan., 7, Downs 9, Beloit 10, Abilene 11, Salina 12.

BILLY THE KID (Fred E. Hoadley, mgr.): Cannonsburg, Pa., 2, Washington 3, Beaver Falls 5, East Palestine, O., 7, Alliance 8, Warren 9, Ashtabula 10, Conneaut 11, Erie, Pa., 12.

BUSTER BROWN: Beatrice, Neb., 7, Lincoln 8, Nebraska City 9, Omaha 10-12.

CHICAGO STOCK (Chas. H. RomKam, mgr.): Sharon, Pa., 31-Nov. 5, New Castle 7-12.

CLARKE, FREDERIC (J. Cosgrove, mgr.): Arcola, Can., 7, Hartney 8, Brandon 9, 10, Melita 11, Hamiota 12.

DEMEL'S INDOOR CIRCUS (D. Otto Hitner, mgr.): Big Stone Gap, Va., 3-5, Bristol, Tenn., 7-9.

GILMORE, BARNEY (Havlin and Nicolai, mgrs.): Richmond, Va., 31-Nov. 5, Brooklyn, N. Y., 7-12.

GILPINS, HYPNOTISTS (J. H. Gilpin, mgr.): Carthage, Ill., 31-Nov. 6.

GRAND OPERA: Montreal, P. Q., Oct. 31—indefinite.

HENDERSON STOCK (W. J. and R. B. Henderson, mgrs.): Vail, Ia., 30-Nov. 5, Dunlap 7-12.

HUMAN HEARTS (Southern: Harry Beavy, mgr.: Augusta, Ga., 3-5.

IRWIN, MAY (Wm. A. Brady, mgr.): New York city Nov. 7—indefinite.

KING AND LYNN STOCK: Auburn, N. Y.—indefinite.

KLARK, GLADYS: Rockland, Me., 31-Nov. 5.

LOST TRAIL (Wills Amusement Co., mgrs.): St. Johns, Mich., 3, Owosso 4, Jackson 5, Pontiac 6, Adrian 7, Logansport, Ind., 8, Huntington 9, Peru 10, Elwood 11, Lafayette 12, Terre Haute 13.

MALLORY, CLIFTON (D. H. Cook, mgr.): Dunkirk, N. Y., 7, Gowanda 8, Fillmore 9, Newark 10, Wolcott 11, Sidney 12.

MAN ON THE BOX (Harry P. Brown, mgr.): Augusta, Ga., 3, Brunswick 4, St. Augustine, Fla., 5, Palatka 7, Daytona 8, Deland 9, Orlando 10, Kissimee 11, Lakeland 12.

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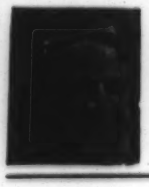

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